

The Music Classroom: Pupils' Experience and Engagement during Adolescence

Jo Ann Saunders

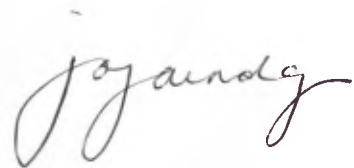
Thesis submitted for the Degree of Doctor of Philosophy
at the Institute of Education, University of London
2009

Declaration

I hereby declare that, except where explicit attribution is made, the work presented in this thesis is entirely my own.

Word count (exclusive of appendices and bibliography): 77,999 words

Signed

A handwritten signature in cursive script, appearing to read 'J. Saunders', written in black ink.

J.A. Saunders

Declaration

Chapter Five, Sections 5.10 and 5.11 are an extended version of the methodology section of a thesis submitted for the Degree of Master of Philosophy (Educational Research) at the Faculty of Education, University of Cambridge, 2001.

Chapter Five, Sections 5.10 and 5.11 are a revised and extended version of the paper 'Music Learning in Year 9: The Pupils' Perspective' published in The National Association of Music Educators Magazine 06 Issue 18.

Acknowledgements

My most sincere thanks and heartfelt gratitude go to Professor Graham Welch of the Institute of Education, University of London, who has provided words of wisdom, inspiration and support in so many ways.

My grateful thanks go to my fellow doctoral students and colleagues in the Department of Arts and Humanities, Institute of Education for their support and encouragement.

I would like to thank the pupils in each of the schools for their enthusiasm, patience and humour. The passion they demonstrated bodes well for the future of music. To the teachers involved, I must thank them for their time, their trust and their bravery in encouraging their pupils to talk freely about classroom life.

Special thanks to John Finney of Homerton College, University of Cambridge who long ago encouraged my interest in music education research. Also, in fond memory of Dr. Terry McLaughlin, for singing Britney Spears songs during supervisions.

I must acknowledge the generous support of the Economic and Social Research Council (Award number PTA-030-2002-00063) for awarding a postgraduate studentship for both the doctoral study at the Institute of Education, University of London and preceding Master of Philosophy (Educational Research) at the Faculty of Education, University of Cambridge.

Finally, this thesis is dedicated to Nick.

J.A. Saunders
September, 2008

Abstract

Music, as part of the National Curriculum, is a compulsory subject of study for all pupils until the age of 14. Listening to music is an important part of adolescent leisure time, music can be a powerful identifier of youth culture and yet, few pupils associate their commitment to, or enjoyment of music, with the classroom context. 93% of pupils opt out of classroom music as soon as they are given the choice (Bray 2000). The question remains ‘why?’

Case studies in three secondary schools were carried out with a total sample of 249 Year 9 pupils. Pupils described their experiences of Key Stage 3 classroom music during interviews. Pupils completed questionnaires in which they described their own musical ability and the skills required to achieve in GCSE Music. Patterns in pupil responses across the population were identified and used to describe seven types of musical engagement. The tendency for a pupil to engage with Key Stage 3 Music was linked to (i) the pupil- teacher relationship, (ii) perceived task-based competency, (iii) perception of risk, (iv) peer support, (v) the dominant school-based genre. As a result of these findings a model of adolescent musical identity in school and other contexts was proposed that related the inter-personal perspective of the pupil’s experience (Musics available to me) to an intra-personal perspective in which the individual forms a personal relationship with specific musical encounters (Me, and My music). It is proposed, that for many pupils, it is the ‘goodness of fit’ between the classroom experiences and ‘Me and My music’ that will determine the pupils’ decisions to engage with the Key Stage 3 music classroom.

Contents

<i>Abstract</i>	5
<i>Table of figures</i>	10
Chapter One	16
The Music Classroom	16
1.1 The Aims	16
1.2 The Reality	17
1.3 The Problems	18
1.3.1 The Research Questions	23
1.3.2 Outline of the Thesis	24
Chapter Two	25
The National Picture in England: Assessment and Achievement	25
2.1 Outputs and Measures of Learning and Teaching	26
2.2 OfSTED Findings and Recommendations	27
2.3 Assessment and Examination Data: Key Stage 3	36
2.3.1 Core Subject Assessment	38
2.3.3 Performance by Sex	43
2.3.4 Performance in Music: National Examples	46
2.3.5 Performance in Music: Local Examples	47
2.4 Assessment and Examination Data: Key Stage 4	49
2.4.1 Uptake across the Curriculum	49
2.4.2 Uptake in Music	50
2.4.3 Achievement across the Curriculum	51
2.4.4 Achievement in Music	52
2.4.5 Achievement by Sex	53
2.4.6 Local and National Examples	55
2.6 Summary	55
Chapter 3	59
Adolescents, Adolescence and Music	59
3.1 Musical Learning through Enculturation	60
3.2 Musical Learning in School	61
3.2.1 The Specialist vs. the Generalist View of Music Education	65
3.2.2 Music Teachers	67
3.2.3 Creativity, Noise and the Little ‘C’ Events	69
3.2.4 The Making of a Musician	73
3.2.5 Playing and Performing in the Classroom	75
3.3 Motivation and Motivation in Music	80
3.3.1 Self-efficacy	82
3.3.2 The Reward of Flow	83
3.3.3 Means of Support	85
3.3.4 Boredom, Irrelevance and Giving Up	87
3.4 Adolescence	91
3.4.1 Friends, Peers and Family	97
3.5 Gender and Sex	102
3.5.1 Terminology and Definitions	103
3.5.2 Negotiating Gender in School	104
3.5.3 Gender and Achievement in School	107
3.6 Summary	107
Chapter Four	109

Identities, Identifiers and Means of Escape	109
4.1 The Development of Identity and Notion of the Self	110
4.1.1 Identities and Self	110
4.1.2 Identities in Adolescence	112
4.1.3 Musical Identities in Adolescence	115
4.2 Music as Tribal Identifier	120
4.3 Music as a Vehicle for Gender Role Exploration	121
4.3.1 Being Male in the Music Classroom	123
4.3.2 Being Female in the Music Classroom	124
4.3.3 Being Different in the Music Classroom	125
4.4 Music as Escape	126
4.4.1 Emotional Escape	126
4.4.2 Spatial Escape	127
4.4.3 Physical Escape	128
4.5 A Proposed Model of Adolescent Musical Identity in School and Other Contexts	130
Chapter Five	
Methods and Methodology	138
5.1 Research Design	141
5.2 Pupil Perspective	147
5.3 The Researcher's Role	153
5.4 Researcher Identity	154
5.5 Negotiating Access	156
5.6 Ethical Issues	157
5.7 Selection of Cases	160
5.8 Transfer, Transition and Continuity	162
5.9 The Case Schools	163
5.9.1 Introducing School A	163
5.9.2 Introducing School B	165
5.10 The Pilot Study	168
5.11 Data Analysis (Part I)	170
5.11.1 Initial Commonalities and Differences	174
5.11.2 Patterns in Pupil Perceptions	179
5.12 Research in School B	183
5.12.1 Interviews	184
5.12.2 Questionnaires	185
5.13 Data Analysis (Part II)	190
5.14 Characteristics Lists	199
5.15 Summary	206
Chapter Six	207
The Research in a Third Context	207
6.1 Research Design	207
6.2 The Pilot Study	209
6.3 The Third Case School: School C	213
6.4 Summary	214
Chapter Seven	215
Results	215
7.1 Individual Pupil Profiles	216
7.1.1 Pupil 1	216
7.1.2 Pupil 11	220

7.1.3 Pupil 21	223
7.1.4 Pupil 31	225
7.1.5 Pupil 41	228
7.1.6 Pupil 51	230
7.1.7 Pupil 61	233
7.1.8 Pupil 71	235
7.1.9 Pupil 81	237
7.1.10 Pupil 91	239
7.1.11 Pupil 96	241
7.1.12 Pupil 122	244
7.1.13 Pupil 132	246
7.2 Comparison of Individual Pupils	248
7.3 Positioning Musical Ability in a School Context	251
7.3.1 Proposed Model of Pupils' Attitude to Music in School and Musical Ability	251
7.3.2 Summary of Positioning Musical Ability in a School Context	257
7.4 Comparison of Pupil and Teacher Responses	258
7.4.1 Summary of Comparison of Pupil and Teacher Responses	266
7.5 Comparison across Pupil Cohorts	268
7.6 Engagement and Disengagement	276
7.7 Summary of Chapter Seven: Findings	280
Chapter Eight	283
Discussion	283
8.1 Positioning 'Me and My Music' in the Classroom	283
8.1.1 The Specialist vs. the Generalist View of Music Education	289
8.1.2 Music Teachers	291
8.1.3 Motivation and Motivation in Music	293
8.1.4 Self-Efficacy and Labelling	295
8.1.5 Friends, Peers, and Alienation	299
8.1.6 The Pupil as Musician in the Classroom and Other Contexts	301
8.2 The Inter-personal Perspective: 'Musics available to Me'	305
8.3 The Intra-personal Perspective: 'Me and My Music'	312
8.3.1 Music as Tribal Identifier	313
8.3.2 Music as Escape	314
8.4 A Revised Model of Adolescent Musical Identity in School and Other Contexts	316
8.5 Summary of Chapter Eight	323
Chapter 9	326
Implications, Limitations and Conclusions	326
9.1 The Research Questions Revisited	326
9.1.1 How do Year 9 pupils describe their experiences of the Key Stage 3 Music classroom?	327
9.1.2 What skills and abilities do pupils consider necessary in order to continue to study music beyond Key Stage 3?	328
9.1.3 What effect (if any) does the experience of Key Stage 3 Music teaching and learning have on the pupils' perception of their musical identity?	329
9.2 Implications for Practice	330
9.3 Implications for Policy	331
9.4 The Process of the Research	332
9.5 Limitations of the Research	333

9.6 Suggestions for further Research	334
9.6.1 Professional Musicians in the School Context	334
9.6.2 Teacher as Musical Model	335
9.6.3 Comparative Study with other Countries	335
9.6.4 Investigating the Impact of Technology on Musical Identity	335
9.6.5 Exploring the place of 'I' in the Research Process	335
9.6.6 Selection of Schools	336
9.7 Inclusion and widening participation	337
Bibliography	340
Appendix A: Questions List for School A	357
Appendix B: Questions used in School B	358
Appendix C: Handout for Pupils (All Schools)	359
Appendix D: Pupil Questionnaire (School A)	360
Appendix E: Pupil Questionnaire 2 School B	365
Appendix F: Pupil Questionnaire 3 School B	369
Appendix G: Pupil Questionnaire 4 School B and School C	373
Appendix H: Categories Used in Coding	376
Appendix I: Characteristics Lists	381
Appendix J: Chi-square calculations	385
Appendix K: Box Plots from Questionnaire 4.	388
Appendix L: Interview Transcripts School B	390
Appendix M: Extract from Key Stage 3 (Music) Programme of Study (1999 version)	479
Appendix N: Extract from Key Stage 3 (Music) Attainment Targets	481

Table of figures

Figure 1: Outline of thesis.....	24
Figure 2: Quality of teaching and learning observed in lessons across all key stages in curriculum music (OfSTED, 2004).....	31
Figure 3: Quality of teaching and learning observed across all key stages in curriculum music condensed into two measures (OfSTED, 2004).....	32
Figure 4: Pupil achievement in secondary music (1996-2003) in comparison with other foundation subjects (OfSTED, 2004).	35
Figure 5: Aggregate of test percentages of pupils achieving Level 5 and above in Core subjects at Key Stage 3 (National, Local Authority, School B and School C).....	41
Figure 6: Aggregate of test percentages of pupils achieving Level 5 and above in Core subjects at Key Stage 3 (National, Local Authority and School A)	41
Figure 7: Pupils achieving Level 5 and above in core and foundation subjects at Key Stage 3 (National figures, 2002).	43
Figure 8: Male pupils achieving Level 5 and above in core and foundation subjects at Key Stage 3 (National Figures, 2002).....	44
Figure 9: Female pupils achieving Level 5 and above in core and foundation subjects at Key Stage 3 (National figures, 2002).....	44
Figure 10: Comparison across subjects of extent to which female pupils outperform male pupils in achieving Level 5 and above at Key Stage 3 (National figures, 2002-2005).	45
Figure 11: Percentage of pupils achieving Level 5 and above at Key Stage 3 Music (National figures, 2000-2007).....	46
Figure 12: Percentage of pupils achieving Level 5 and above at Key Stage 3 Music in School B.....	48
Figure 13: Percentage of pupils achieving Level 5 and above at Key Stage 3 Music in School A (Local figures, 2001).....	48
Figure 14: GCSE subject uptake at Key Stage 4 as percentage of the total population and by sex (National figures, 2002).	49
Figure 15: Music GCSE uptake at Key Stage 4 as percentage of the total population choosing examination subjects and by sex (National figures, 1999-2006).	51
Figure 16: Percentage of pupils achieving 5 or more A*-C at GCSE level according to sex (National figures, 1993-2005).	51
Figure 17: Percentage of pupils entered for GCSE Music who achieved A*-C grade (National figures, 1992-2002). ²⁷	52
Figure 18: Percentage of pupils entered for GCSE Music who achieve A*-C grade according to sex (National figures, 1999-2006).	54
Figure 19: The percentage of pupils gaining A*-C in GCSE subjects (National figures, 2002 example).....	54
Figure 20: Percentage of pupils who achieve 5 A*-C grades at GCSE (Case School B, C and National figures, 2002-2007).....	56
Figure 21: Percentage of pupils who achieve 5 A*-C at GCSE (Case school A and National figures, 2002-2007).	56
Figure 22: An ecological model of development: social contexts of development (adapted from Bronfenbrenner, 1979).	130
Figure 23: 'Musics available to me' (actual and potential): an inter-personal perspective.	132
Figure 24: Layers of culture: idio-culture, sub-culture, inter-culture and super-culture.	133
Figure 25: 'Me and my music': an intra-personal perspective.	134

Figure 26: Personal experience of the music in relation to available music in the 'glocality' (Giddens, 1991).	135
Figure 27: Research process model illustrating cyclical nature of data collection and analysis (adapted from Johnson & Onwuegbuzie, 2004:23).	146
Figure 28: Extract from fieldwork journal for School A.	165
Figure 29: Extract from Fieldwork journal for School B.	167
Figure 30: Example of initial breakdown of transcripts (excerpt).	172
Figure 31: Example of more detailed annotations of transcripts using categories and positive/negative indicators (excerpt).	173
Figure 32: Moving from labelling of extracts to grouping of references (excerpt). ..	173
Figure 33: Initial grouping of pupil responses in three categorisations (School A). ..	175
Figure 34: Initial groupings of pupils responses into three categorisations with descriptive statements used for teacher and pupil discussions (School A).	178
Figure 35: Eight overarching themes used to differentiate between pupil profiles (School A).	180
Figure 36: List of characteristics used to describe experiences of pupils referred to as 'traditional Western musicians' (School A).	180
Figure 37: List of characteristics used to describe experiences of pupils referred to as 'alternative route' Western musician (School A).	181
Figure 38: List of characteristics used to describe experiences of pupils referred to as 'Western non-musicians' (School A).	182
Figure 39: Example of sixteen point radar chart showing a pupil's rating of the importance of musical skills as shaded area.	188
Figure 40: An example of sixteen point radar chart showing a pupil's rating of skills and abilities (coloured line) and self description (shaded area).	190
Figure 41: Listing of categories and codes created.	195
Figure 42: Example of grouping of codings relating to experience of classroom music.	198
Figure 43: Example of grouping of codings relating to peer support and musical ingroups.	198
Figure 44: Cluster of codes and categories separated into seven different characteristics lists (School B).	200
Figure 45: Moving from clusters of codes and categories to descriptive statements for all seven types of musical engagement.	201
Figure 46: Variation in themes for type of musical engagement Disengaged Traditional Western Musician (DTM).	202
Figure 47: Variation in themes for type of musical engagement Engaged Traditional Western Musician (ETM).	202
Figure 48: Variation in themes for type of musical engagement Engaged Alternative Western Musician (EAM).	203
Figure 49: Variation in themes for type of musical engagement Disengaged Alternative Western Musician (DAM).	203
Figure 50: Variation in themes for type of musical engagement Engaged Western Non-Musician (ENM).	204
Figure 51: Variation in themes for type of musical engagement Partially Engaged Western Non-Musician (PENM).	204
Figure 52: Variation in themes for type of musical engagement Disengaged Western Non-Musician (DNM).	205
Figure 53: Representation of possible 'scores' from Questionnaire 4 by different categories of musician types.	210

Figure 54: Box plots of pupil 'scores' to question 1-8 of questionnaire 4 by categorisation of musician type (n=27).....	211
Figure 55: Box plots of pupil 'scores' (questionnaire 4) to question 1-8 by categorisation of musician type (n=27 and n=54).....	212
Figure 56: Pupil 1 (later coded ETM1F) rating of skills and abilities for a prospective Music GCSE student (external coloured line) and belief about own competencies (shaded area).	218
Figure 57: Pupil 11 (coded ENM11M) rating of skills and abilities for a prospective Music GCSE student (external coloured line) and belief about own competencies (shaded area).	221
Figure 58: Pupil 21 (coded DNM21F) rating of skills and abilities for a prospective Music GCSE student (external coloured line) and belief about own competencies (shaded area).	224
Figure 59: Pupil 31 (coded EAM31M) rating of skills and abilities for a prospective Music GCSE student (external coloured line) and belief about own competencies (shaded area).	227
Figure 60: Pupil 41 (coded ENM41F) rating of skills and abilities for a prospective Music GCSE student (external coloured line) and belief about own competencies (shaded area).	229
Figure 61: Pupil 51 (coded ETM51F) rating of skills and abilities for a prospective Music GCSE student (external coloured line) and belief about own competencies (shaded area).	232
Figure 62: Pupil 61 (coded ENM61F) rating of skills and abilities for a prospective Music GCSE student (external coloured line) and belief about own competencies (shaded area).	234
Figure 63: Pupil 71 (coded ENM71M) rating of skills and abilities for a prospective Music GCSE student (external coloured line) and belief about own competencies (shaded area).	236
Figure 64: Pupil 81 (coded EAM81M) rating of skills and abilities for a prospective Music GCSE student (coloured line) and belief about own competencies (shaded area).....	238
Figure 65: Pupil 91 (coded DNM91M) rating of skills and abilities for a prospective Music GCSE student (external coloured line) and belief about own competencies (shaded area).	240
Figure 66: Pupil 96 (coded DTM96M) rating of skills and abilities for a prospective Music GCSE student (coloured line) and belief about own competencies (shaded area).....	242
Figure 67: Pupil 122 (coded DAM122M) rating of skills and abilities for a prospective Music GCSE student (external coloured line) and belief about own competencies (shaded area).	244
Figure 68: Pupil 132 (coded PENM132F) rating of skills and abilities for a prospective Music GCSE student (external coloured line) and belief about own competencies (shaded area).	247
Figure 69: Comparison of pupils' ratings (n=13) of skills and abilities for a prospective Music GCSE students (left-hand side of page) and belief about their own competencies (right-hand side of page) for 'traditional', 'alternative' and 'non' musicians.....	249
Figure 70: Pupil perception of musical ability and pupil perception of musical activity in school context on two way axis.	252

Figure 71: Comparison of pupils' perceptions of musical ability and pupils' perceptions of musical activity in school according to seven categories of pupil characteristics.....	253
Figure 72: Comparison of profiled pupils' (see Section 7.1) perception of musical ability and musical activity in school according to seven categories of pupils' characteristics.....	255
Figure 73: Comparison of male profiled pupils' (see Section 7.1) perception of musical ability and musical activity in school according to seven categories of pupils' characteristics.....	256
Figure 74: Comparison of female profiled pupils; (see Section 7.1) perception of musical ability and musical activity in school according to seven categories of pupils' characteristics.....	256
Figure 75: Music teacher's (School B) rating of skills and abilities for a prospective Music GCSE student (shaded area).	258
Figure 76: Comparison of Music teacher's (shaded area) and 'alternative musician' pupils' (n=7) rating of skills and abilities for a prospective Music GCSE student (blue lines).....	260
Figure 77: Comparison of Music teacher's (shaded area) and 'traditional Western musician' pupils' (n=3) rating of skills and abilities for a prospective Music GCSE student (green lines).	262
Figure 78: Comparison of Music teacher's (shaded area) and 'non-musician' pupils (n=18) rating of skills and abilities for a prospective Music GCSE student (grey lines).	263
Figure 79: Music teacher's rating of skills and abilities for a prospective GCSE music student (shaded area) and self-description of skills (black line).	263
Figure 80: Comparison of music teacher's self description of skills (shaded area) and 'alternative musician' pupils' self-description of skills (blue line).	264
Figure 81: Comparison of Music teacher's self-description of skills (shaded area) and 'traditional Western musician' pupils' (n=3) self-description of skills (green lines).	265
Figure 82: Comparison of Music teacher's self-description of skills (shaded area) and 'non musician' pupils' (n=18) self description of skills (grey lines).	265
Figure 83: Number of pupils from School A and B categorised into one of the seven types of proposed musical engagement (n=147).	268
Figure 84: Number of male pupils from School A and B categorised into one of the seven types of proposed musical engagement (n=80).	269
Figure 85: Number of female pupils from School A and B categorised into one of the seven types of proposed musical engagement (n=67).	270
Figure 86: Number of pupils from School C categorised into one of the seven types of proposed musical engagement (n=102).	270
Figure 87: Number of male pupils from School C categorised into one of the seven types of proposed musical engagement (n=55).	272
Figure 88: Number of female pupils from School C categorised into one of the seven types of proposed musical engagement (n=47).	272
Figure 89: Number of pupils from School A, B and C categorised into one of the seven types of proposed musical engagement (n=249).	273
Figure 90: Number of female pupils from School A, B and C categorised into one of the seven types of proposed musical engagement (n=114).	274
Figure 91: Number of male pupils from School A, B and C categorised into one of the seven types of proposed musical engagement (n=135).	275

Figure 92: Percentage of pupils from School A and B categorised as 'engaged' (shades of blue) or 'disengaged' (shades of grey) within the musical classroom (n=147).	277
Figure 93: Percentage of male pupils from School A and B categorised as 'engaged' (shades of blue) or 'disengaged' (shades of grey) within the music classroom (n=80).	277
Figure 94: Percentage of female pupils from School A and B categorised as 'engaged' (shades of blue) or 'disengaged' (shades of grey) within the music classroom (n=67).	278
Figure 95: Percentage of pupils from School A and B and C categorised as 'engaged' (shades of blue) or 'disengaged' (shades of grey) within the music classroom (n=249).	278
Figure 96: Percentage of male pupils from School A and B and C categorised as 'engaged' (shades of blue) or 'disengaged' (shades of grey) within the music classroom (n=135).	279
Figure 97: Percentage of female pupils from School A and B and C categorised as 'engaged' (shades of blue) or 'disengaged' (shades of grey) within the music classroom (n=114).	280
Figure 98: Pupil perception of musical ability and musical activity in a school context.	284
Figure 99: Pupil perception of the extent to which 'Me and my Music' is valued within the school context and the extent to which the pupil values musical encounters in a school context.	285
Figure 100: Distribution of seven musical engagement categories in relation to pupil perception of musical ability and pupil perception of musical activity in a school context.	286
Figure 101: Dimensions of disaffection (adapted from Nixon et al 1996).	287
Figure 102: Dimensions of musical engagement (adapted from Nixon et al 1996).	288
Figure 103: Dimensions of musical disengagement (adapted from Nixon et al 1996).	288
Figure 104: Relevant factors for musical engagement: proposed centrality of pupils' perception of pupil-teacher relationship and musical ability on the willingness to engage with music in the classroom context.	303
Figure 105: Relevant factors for musical engagement: comparison of ETM, ENM, DTM and DNM perception of pupil-teacher relationship and musical ability and the willingness to engage with music in a classroom context.	303
Figure 106: Relevant factors for musical engagement: comparison of EAM, PENM and DAM perception of pupil-teacher relationship and musical ability and the willingness to engage with music in a classroom context.	304
Figure 107: 'Musics available to me' (actual and potential): An inter-personal perspective.	306
Figure 108: 'Musics available to me' (actual and potential): dominant school-based genre as part of wider musical context.	308
Figure 109: 'Musics available to me' (actual and potential): alternative musicians' (engaged and disengaged) relationship with the dominant school-based genre and alternative musical contexts.	308
Figure 110: 'Musics available to me' (actual and potential): traditional musicians' (engaged and disengaged) relationship with the dominant school-base genre and alternative musical contexts.	309

Figure 111: 'Musics available to me' (actual and potential): non-musicians' (engaged, partially engaged and disengaged) relationship with the dominant school based genre and alternative musical contexts.	310
Figure 112: 'Musics available to me' (actual and potential): comparisons of categorisation of musical engagement types with the dominant school-based genre and alternative musical contexts.	311
Figure 113: 'Me and my music': An intra-personal perspective.	312
Figure 114: Personal experience of musics in relation to available music in the 'glocality' (Giddens 1991).	317
Figure 115: Me and My Music: Musical encounters in a variety of social settings. .	319
Figure 116: Pupils with strong and relatively stable 'decks of cards' rely on goodness of fit with the music teacher and musical content of lessons to facilitate engagement.	320
Figure 117: Limited engagement with music in the school or family context.	320
Figure 118: Pupil experience of the music classroom is repeatedly negative.	322
Figure 119: The rejection of music in a school context as valued element of 'Me and My Music'.	322
Figure 120: Research process model illustrating cyclical nature of data collection and analysis (adpated from Johnson & Onwuegbuzie 2004:23).	332

Chapter One

The Music Classroom

1.1 The Aims

The Education Reform Act of 1988 stipulated the implementation of a uniform music curriculum for England and Wales (Stunell 2006:2). Prior to this, control of the nature and structure of music education had resided at the local level, and with music teachers specifically (Pitts 2000). The stated aim of the National Curriculum for Music was to provide ‘a commonality of educational experience for all children within the state-regulated sector’ (Lamont 2002:44). There was an entitlement for

‘*all* children to experience and benefit from more active forms of music making, intended to help them develop a deeper understanding of music and become musicians themselves to some degree’ (op.cit).

However, the educational aims for music in the classroom extended beyond that of music making through which the pupil would become increasingly ‘musical’, suggesting that

‘Music can change the way children feel, think, and act...Music enables children to define themselves in relation to others, their friends, colleagues, social networks and to the cultures in which they live...The teaching of music...introduces pupils to different forms of music making and response, both individual and communal, developing a sense of group identity and togetherness’ (QCA 1999:162).

These were laudable and bold aims, and not without an evidence base. Hargreaves et al. (2002:5) proposed that the functions of music fell ‘into three broad domains, namely the cognitive, the emotional and the social’ and that as ‘music [wa]s essentially a social activity...there [wa]s a strong argument that the social functions of

music subsume the cognitive and emotional function' (op.cit). Research also proposed that music was a key factor in the creation and management of social networks and in the definition of 'self' (Frith 1996; Hargreaves et al. 2002; Hargreaves & North 1999; Lamont 2002; Tarrant et al. 2002). However, the extent to which this occurred within the social context of the classroom was unclear. All pupils were to experience a music curriculum through which increasing numbers would (it was suggested) identify themselves as 'musicians'. How many of these pupils (who identified themselves as 'musician' through classroom music rather than extra curricular music) would subsequently choose to continue their study of music beyond Key Stage 3?

1.2 The Reality

Contrary to the stated desire of the National Curriculum for Music to increase the number of musical pupils through curriculum music, research continued to propose that it was extra-curricular activities that supported levels of uptake at Key Stage 4 (SCAA 1997; Bray 2000; Harland et al. 2000; Lamont et al. 2003). There was a strong and persistent 'bipolar distinction between 'musician' and 'non-musician'' (SCAA 1996), in which the 'musician' is understood to have instrumental ability and take part in extra-curricular activities. Pupils who took GCSE music were thought to 'represent a minority of the school population and their perspectives tend[ed] to echo those of a musician, or an embryonic musician, rather than those of the majority' (Green 1997:195). It was those pupils involved in the 'extended' curriculum that were most likely to opt to study music at GCSE level, with those pupils yet to experience music outside of the curriculum dropping the subject at the earliest opportunity (Bray 2000). Research suggests that we all have the capacity to be 'musical' (Gardner 1983;

Sloboda 1985) and that it is 'extremely rare to meet a child who is 'unmusical' given an appropriate task and supportive environment' (Welch 2000). In stark contrast to these findings, by the age of 14 when the opportunity arises to 'drop' music, 93% of students do so (Bray 2000). It would seem that whilst all pupils now had an entitlement to active music making, it was the same few that were actively pursuing their right to continue to do so in a post-compulsory school context.

1.3 The Problems

The impact of Key Stage 3 classroom music on the musical identity of pupils was not always positive. Evidence suggested a 'decline in positive musical identity and in [the] degree of identification with music lessons' as pupils moved through the first three years of secondary school (Harland et al. 2000). Once established, a negative musical identity may be 'resistant to change and disconfirmation' and operate 'a constraining influence on young people's musical engagement and understanding of what it means to be a musician' (O'Neill 2002:79). A decline in positive musical identity was associated with a decrease in identification with school in general, and this period in pupils' lives was often associated with a higher incidence of disciplinary problems and disaffection (DfEE 2001; OFSTED 2001).

The breadth of musics presented as part of the National Curriculum varied greatly from context to context. In most secondary schools it was found that 'some music traditions receive more emphasis than others, usually as a result of the particular specialism of staff...there is variability in the amount of experience that pupils have outside these strengths (OfSTED 2003:11). The responsibility for such short comings

was placed at the feet of music teachers, with the suggestion that ‘schools need to look beyond the strengths of the permanent music staff and use resources beyond the school’ (op.cit). Whilst the inclusion of a wide variety of musical genres would seem undeniably important, the curriculum had historically included certain musical practises to the exclusion of others (Welch 2001). In the face of overwhelming choice, a selection must be made, which by nature, will exclude some possibilities.

Having accepted an ever widening breadth of musics into the classroom, music teachers were found to be insufficiently familiar with alternative pedagogic approaches. For example

‘Most secondary school music teachers, although they have willingly and enthusiastically embraced new values and skills, remain classically trained themselves, and their backgrounds inevitably influence what is at the centre of their educational projects. In this sense, it is not so much the content of what they teach as the pedagogy itself which is affected by their training.’ (Green 1997:146)

The aim for all pupils to experience ‘a commonality of educational experience’ (Lamont 2002:44) seemed to have failed, in part due to a mismatch between the curriculum requirements and the highly specialised and highly skilled music teachers that were required to implement it.

During Key Stage 3, pupils undergo huge shifts in their perceptions of themselves and others (Coleman & Hendry 1999; Hyder 2004; Kehily 2007). Music (although all too rarely school music) may play an important part in these perceptions, with loyalty to a particular genre or artist being used to define dress, language and behaviour (Frith 1996; Tarrant et al. 2002). Musical taste is used to delineate both in and out groups within a population and therefore transcends mere recreational listening to become an

important tool in power relations. In choosing those elements of their lives adolescents want to identify with and be identified by as previously stated, only 7% opt to be officially recognised as musicians within the school context, by opting for music as a formally examined subject (Bray 2000:79). Given how crucial music has been shown to be to the leisure and social life of adolescents, the link between enthusiastic consumer and eager student would seem never to have been forged.

Bray (2000:87) suggested six possible reasons for the small number of students pursuing music at Key Stage 4;

- Music education from 5-14 years of age does not cater for the needs and interests of pupils
- Parents transmit a view that music is not a vocationally useful subject
- Schools discriminate against music in setting up option choices at Key Stage 4
- Pupils feel that expertise on a musical instrument is a requirement for Key Stage 4 music. Teachers may knowingly or unknowingly sanction such a belief
- Music may not be a suitable examination subject and therefore the course may not appeal to pupils
- Gender issues may have a strong influence on uptake rates

On the whole, these hypotheses seemed, intuitively to make sense and were unlikely to come as any great surprise to many music teachers. Anecdotal and personal experience gathered from music teachers during the period of this research confirms many of the statements above. To what extent (if any) did these factors influence pupils when making decisions about whether to continue to study music? How (if at

all) did the factors inter-relate with the pupils' perception of themselves as 'musical' individuals?

Broadly, this thesis aimed to explore three areas. The first aim of the research was to examine how pupils describe their everyday experience of Key Stage 3 music. The second part of the research related to the pupils' perceptions of their own musical ability. The final aim, explored the relationship between the pupil and musics in 'other' contexts and the pupil and music in the 'school' context.

The first step towards finding a possible explanation was to carry out an exploratory pilot study in which a sample of pupils currently involved with Key Stage 3 Music would be asked to describe their perceptions of themselves as musicians; the experiences they encounter in the classroom and how they relate to music as an academic subject. If the pupils used the conventional defining feature of musicians as based on instrumental ability (Glover 1993; Plummeridge 1991; Lamont 2002) did the perceptions of pupils with instrumental skills change in relation to classroom music or extra curricular activities?

There is increasing evidence to suggest a gulf in meaning between what researchers and young people consider it is to be a 'musician' (O'Neill 2002:93). How would these pupils define 'musician' and would there be a shared understanding or a plethora of individual interpretations? How did pupils without such instrumental skills relate to the Key Stage 3 Music curriculum? What sense did they make of the tasks given to them and the ways of working? If instrumental skill was not used as a defining feature of a musician, by what means do these pupils rate themselves and their peer group in terms of achievement in music?

Pupils would be asked to describe themselves in terms of their own musicality within the school context. It was necessary to examine, from the perspective of the pupil, the influence of school music on the formation of their musical selves. By investigating descriptions of pupil experience, the research aimed to highlight those aspects of Key Stage 3 curriculum that as a result of a negative or missing experience invariably produces a large proportion of pupils who at the earliest opportunity opt out of active participation. It was decided to focus upon the Key Stage 3 as a possible area of concern for a number of reasons. The Office for Standards in Education (OfSTED) inspections of music as a foundation subject have repeatedly found teaching and learning at Key Stage 3 to be the weakest of all key stages, especially in terms of pupil development and formative assessment (see Chapter 2). It would seem unlikely that this could be a simple measure of quality or ability in teaching staff, as those same staff criticised for their Key Stage 3 teaching were also found to achieve high standards at Key Stage 4.

The specific focus of this research is on pupils studying in Year 9, from 3 different secondary schools, ranging in age between 13 and 14. It is during this academic year that pupils choose 'options' for the examination subjects and, as a result, reduce the range and breadth of subjects they study. An attempt to unpick the underlying processes leading to these decisions may relate to a complex interaction between individual, subject and the specific context of the school or peer group. It would seem plausible however, that this process of choosing begins long before the pupil starts secondary education. Within the realms of this study, the focus will be on the recent experience of being taught music at school and the way in which this experience has

or has not affected pupils' perceptions of themselves as musically competent and able to undertake an examination course with a realistic expectation of success.

1.3.1 The Research Questions

The research questions that are investigated by this thesis are

- (i) How do Year 9 pupils describe their experiences of the Key Stage 3 Music classroom?
- (ii) What skills and abilities do pupils consider necessary in order to continue to study music beyond Key Stage 3?
- (iii) What effect (if any) does the experience of Key Stage 3 Music teaching and learning have on the pupils' perception of their musical identity?

1.3.2 Outline of the Thesis

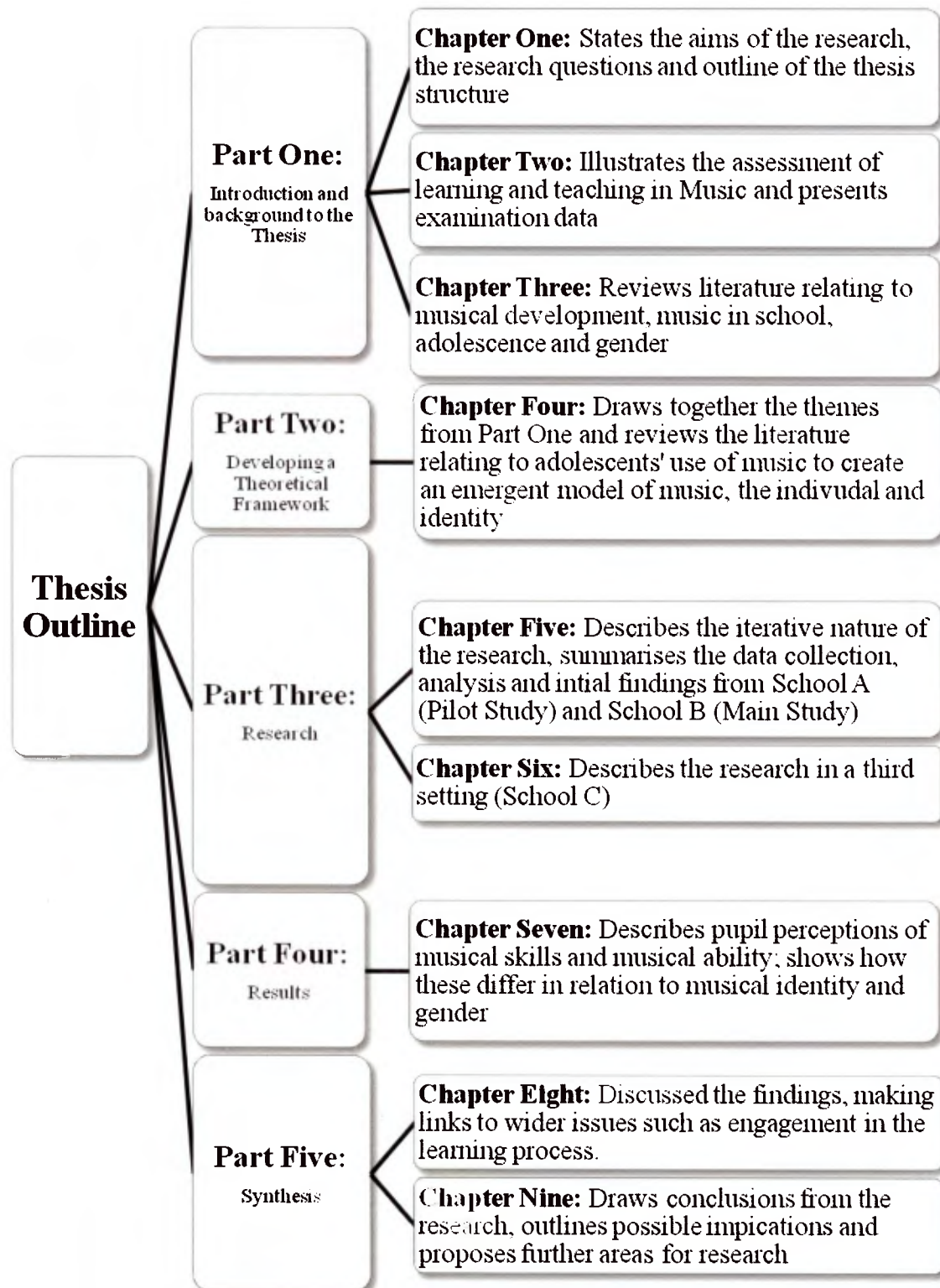


Figure 1: Outline of thesis.

Chapter Two

The National Picture in England: Assessment and Achievement

In order to ascertain the current state of music education in schools, it was necessary to examine the available outputs and measures made of learning and teaching that took place within the music classroom¹. These measures fell into two broad categories; that of inspection reports made by the Office for Standards in Education (OfSTED)² and nationally published assessment and examination data.

The following text introduces the variety of sources used to create the national picture. The initial search for explanatory data was expected to form a small part of the literature review that follows (see Chapter 3). However, it quickly became apparent that the available data would require considerable analysis and synthesis in order to create comparable and meaningful findings. The number of government departments responsible for the collation and dissemination of data³, as well as the variety of forms in which data was published, complicated the search greatly. Although data was published on various government websites and therefore publicly accessible, each government department adopted a different form of presentation with widely differing approaches to the handling of such large data sets. In addition, within

¹ Of necessity, these available measures of pupil achievement are restricted to end of Key Stage 3 and Key Stage 4 measures. These measures reflect how pupils achieve in relation to a particular set of measurements, rather than a more rounded or holistic measure of pupil achievement.

² OfSTED (Office for Standards in Education) carries out and reports school inspections in which various measures of attainment are collated, including attendance, achievement and quality of school leadership. These reports are publicly accessible via <http://ofsted.gov.uk>

³ Data is published in a variety of forms by a variety of government departments. In addition, many undergo frequent changes of name. For example the Department for Education and Skills [DfES] has also been known as the Department for Education and Science [DES], Department for Education [DfE] and Department for Education and Employment [DfEE].

government departments, what counted as a ‘pupil’ in a given cohort changed from year to year. For example, national figures for attainment at GCSE were published annually, but often in forms that made comparisons between subjects difficult. Some figures, within the same academic year, were given as a total cohort of 15 year old pupils (indicating the total number of pupils within a specific year group) across England, whilst others were presented as the total number of examination entries (thereby including entries by candidates from any age range such as mature students and excluding pupils not entered for examination that year despite their age). In addition, during the life of this research, both the depth and breadth of available data for England, has been reduced. This is in part due to the introduction of school specific sites that, via a government department gateway, provide a detailed analysis of results for head teachers to track and project the attainment of their own pupils against national and local averages. However, these allow limited access to the detail of national statistics.⁴

2.1 Outputs and Measures of Learning and Teaching

The following discussion explores the recent performance of pupils at both Key Stages 3 and 4⁵ (GCSE level) according to OFSTED inspection evidence and examination data, comparing national averages with localised variation. National

⁴ Given that the figures presented below represented a synthesis of available data sets rather than a straightforward representation of previously published material, it was particularly important to trace the origins of the data. In order to guide the reader as to the source, each figure produced below is linked to an explanatory footnote. With the ongoing revision of online sources whereby the Autumn package was superseded by the Pupil Attainment Tracker, some links are no longer active and statistics may have been archived.

⁵ Compulsory schooling in England and Wales is organised into four key stages; (i) Key Stage 1 is the first stage with pupils aged 5-6 years in primary schools, (ii) Key Stage 2 is for pupils aged between 7-10 years, predominately in a primary setting (although some middle schools still exist in England), (iii) Key Stage 3 marks the beginning of secondary education with pupils aged between 11-14 years (although again, some pupils attend middle schools for part of Key Stage 3 provision), and (iv) Key Stage 4 which encompasses the examination courses (GCSE) for 15-16 year old pupils.

inspection and examination data illustrates pupil and teacher performance according to government guidelines, also showing to what extent performance differs according to curriculum subject. Comparisons are made between music and other core or foundation subjects in terms of pupil choice of examination subject. In addition, differences in achievement and choice according to sex are shown. Data sets from both Key Stage 3 and GCSE are used to show possible relationships between level achievement (Key Stage 3) and final grade at GCSE (Key Stage 4).

2.2 OfSTED Findings and Recommendations

An examination of reports produced by OfSTED, concerning teaching and learning in music, identified recurrent weaknesses and areas of concern. It was suggested that these issues and the subsequent impact upon pupils during their Key Stage 3 learning experience represent one of the possible causes of the minority status of Music at Key Stage 4. Office for Standards in Education Secondary Subject reports (OFSTED 2001: 2002a: 2002b: 2004⁶) described a gradual improvement in terms of teaching quality and yet particular areas of practice reportedly remained weak in a minority of schools. Figure 2 shows the percentage of lessons observed during inspections deemed excellent or very good, good, satisfactory or unsatisfactory.⁷

If the positive descriptors (good or above) are set alongside the negative (satisfactory or below) improvement has been made in all three key stages over the five years illustrated (see Figure 3).

⁶ The data from this period is used as it relates to the same period in which the case studies were completed (see Chapter Five, Section 5.1).

⁷ Figures given range from 2001 - 2005 as this illustrates the measures of learning and teaching during the period of intense fieldwork in Schools A and B. For further details of the fieldwork schedule see Chapter Five, Section 5.1.

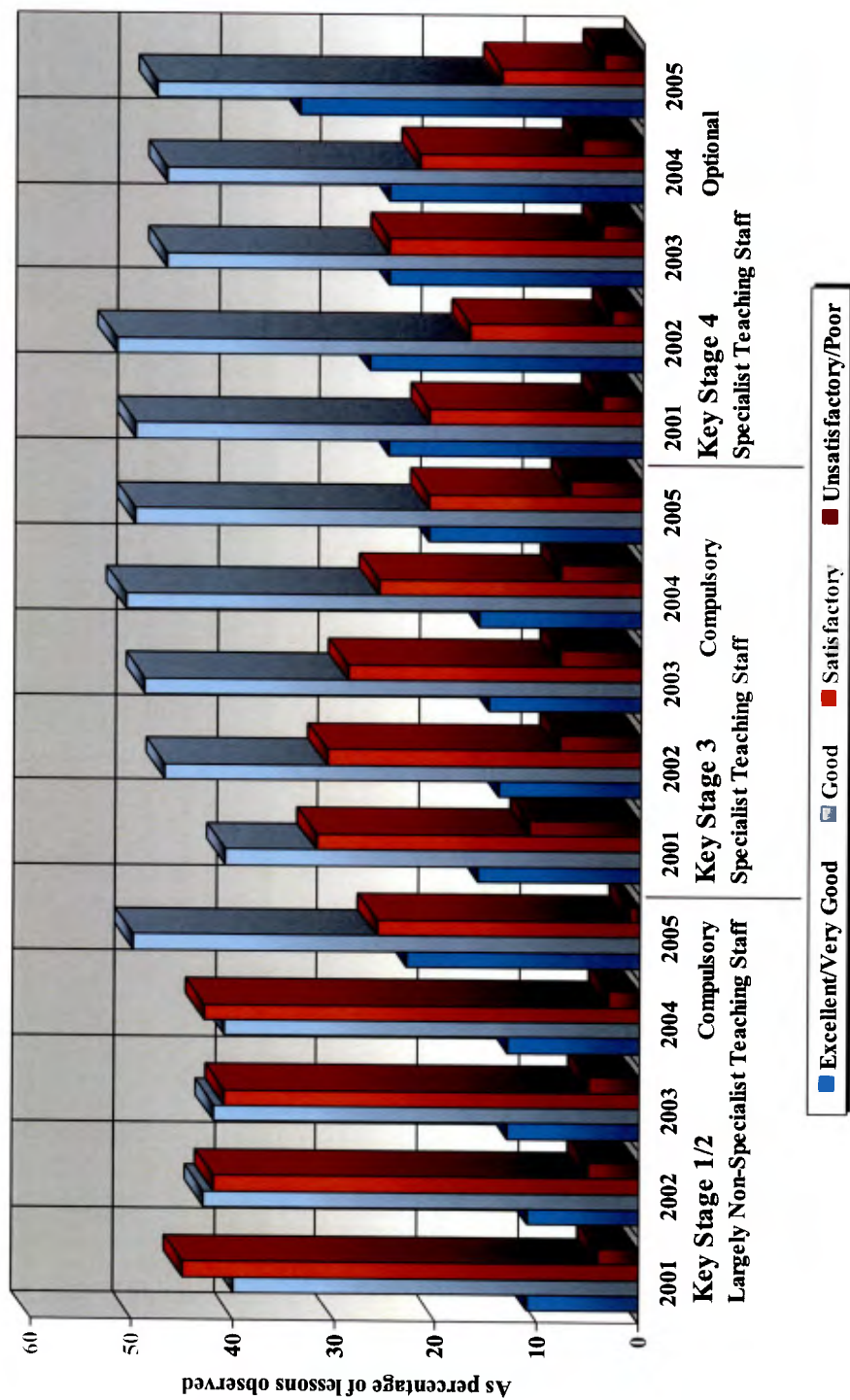


Figure 2: Quality of teaching and learning observed in lessons across all key stages in curriculum music (OfSTED, 2004).

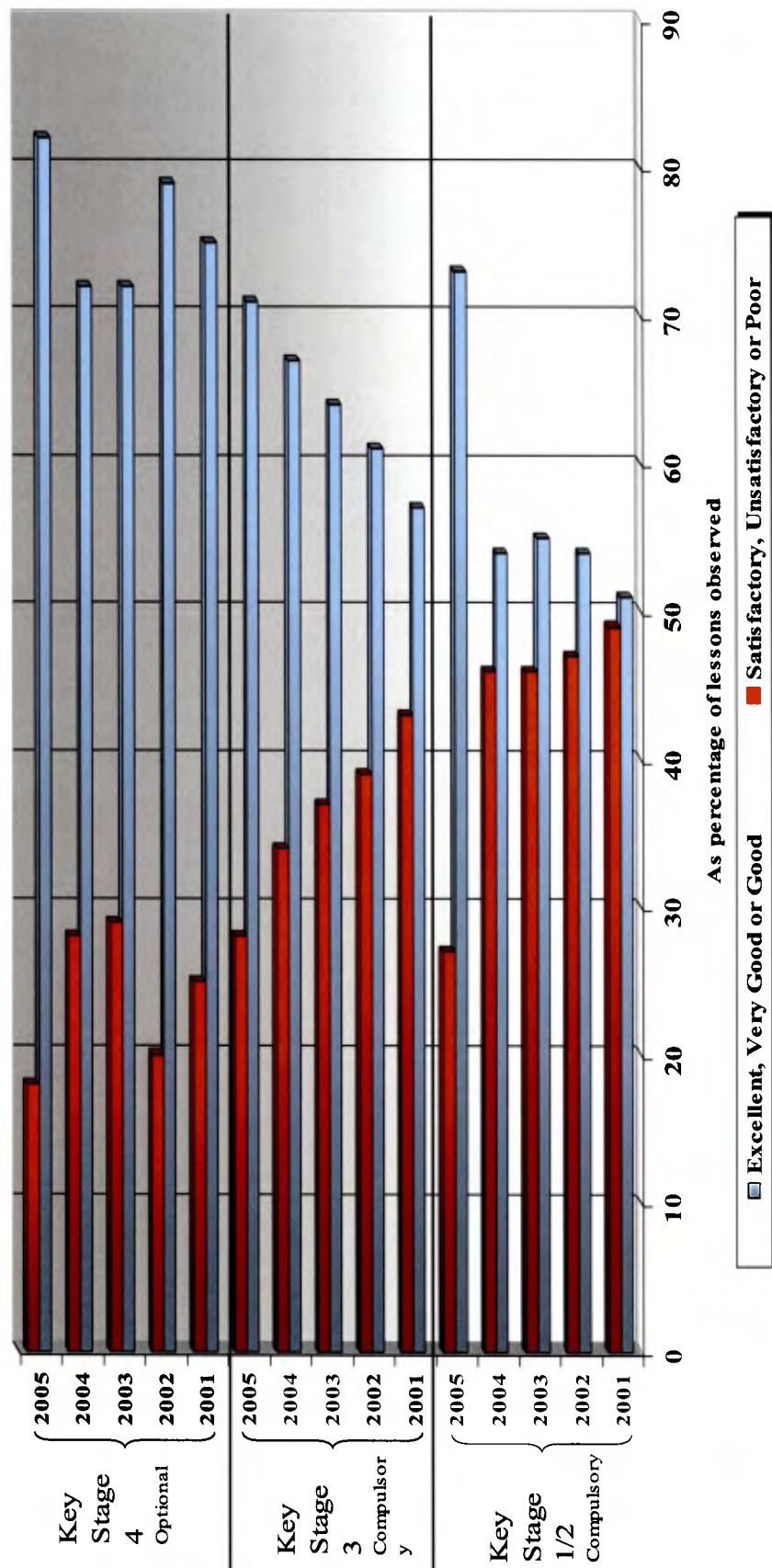


Figure 3: Quality of teaching and learning observed across all key stages in curriculum music condensed into two measures (OfSTED, 2004).

However, the improvement noted between 2005 and preceding years is particularly dramatic and as yet without obvious cause. Partial explanation may be found in changes made to the inspection process and subsequent categorisation of lessons as much as to changes in the quality of learning and teaching observed.

⁸ Despite a trend of gradual improvement from 2001 onwards, the percentage of lessons deemed good or above at Key Stages 1 and 2 increased by 20% according to 2005 measures. A 10% increase in 'good' or above lessons was found at Key Stage 4. Although smaller, the increase in lesson quality at Key Stage 3 is still remarkable in that the 5% decrease in lessons deemed satisfactory is compensated for not by lessons deemed 'good' indicating a rise in quality of one level, but by those labelled 'excellent or very good', supposedly two levels higher.

According to OfSTED inspection reports, teaching has been shown to be at its strongest at Key Stage 4, with three quarters of lessons deemed good or above (OfSTED 2003). Similarly, achievement at Key Stages 1 and 2, where it is non-specialist teachers who undertake the majority of music teaching, is deemed to be of a consistently high quality. It is clear from the inspection evidence (see Figure 2 and 3) that teaching and learning at Key Stage 3 has undergone the greatest change and necessary improvement. Despite these improvements, later reports (OfSTED 2005) have questioned why the same teachers who achieve high quality lessons at Key Stage 4 fail to do so with their younger pupils. Initial criticisms reported in Secondary Subject Reports for the academic year 1999 to 2000 (OfSTED 2001) cited four main

⁸ From April 2005 OfSTED announced a change in the inspection regime. Schools would now be given a few days rather than a term notice of inspection. The inspection framework underwent revision due to the introduction of self assessment for schools in order to provide evidence of strengths and weaknesses. In addition new common grading system was established.

areas of Key Stage 3 lessons in need of improvement within music departments nationally.

1) Teacher expectations were considered low, sometimes a result of pupil transition from other schools where little reference was made to previous levels of achievement. A criticism was made of those tasks set that required pupils to ‘merely participate in activities, repeating previous work rather than making progress’ (OfSTED 2001:3)⁹.

2) Assessment was judged to be weak, with insufficient variety of detail recorded and a failure to use this information to inform future learning. Teachers were thought to place too much emphasis on behavioural issues rather than musical achievement.

3) Improvements were required concerning the use of ICT in the music classroom where provision was limited. Some ICT applications were criticised for the lack of musicality involved in pupil activity.

4) Finally, both resources and accommodation were considered insufficient for curriculum needs at Key Stage 3 in most schools, particularly in terms of suitable spaces in which group tasks could take place.

Despite a general improvement in the teaching and learning of music in all key stages, subsequent reports on Secondary Music (OfSTED 2002a: 2002b: 2004: 2005) continued to highlight issues based around the same recurring themes at Key Stage 3.

⁹ Where reference is made to a specific quotation from another author, the appropriate page number is provided alongside the name and year of publication in order to direct the reader to the appropriate section of the text. Where the reference is to a more general argument, no page number is indicated.

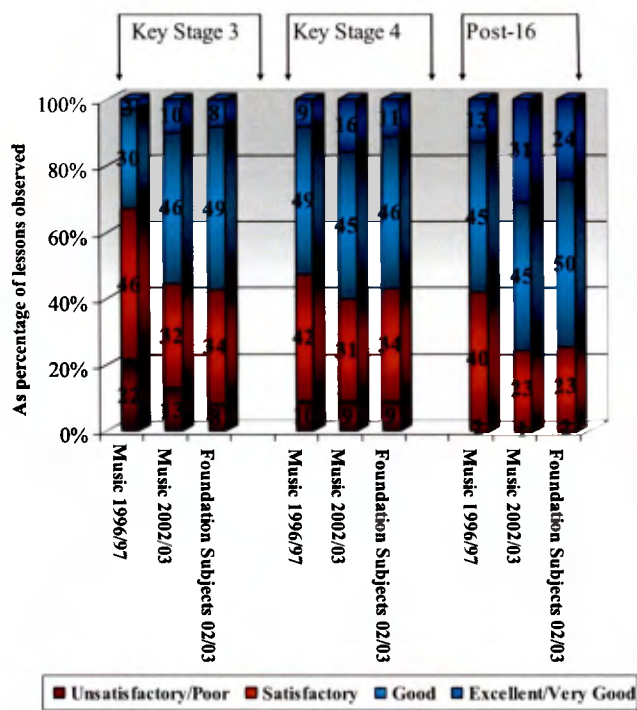


Figure 4: Pupil achievement in secondary music (1996-2003) in comparison with other foundation subjects (OfSTED, 2004).

It is noted during the years 2001 to 2002, that although ‘pupil achievement has improved and is good in almost half of schools in Key Stage 3’ this level of achievement is lower than for most other core or foundation subjects (OfSTED 2002b). This statement is reinforced by later statistics (see Figure 4) released as part of the Secondary Music Report (OfSTED 2004) in which pupil achievement across the key stages was compared over time with pupil performance in the other foundation subjects. This reveals a marked change of emphasis, as previous measures of achievement (or ‘value added’ measures) had placed music alongside the core subjects. Although significant progress had been made in increasing the level of pupil achievement in music from 1996 to 2003, pupils were still more likely to achieve at a higher level in almost any other curriculum subject they studied, than music.

In summary, the criticisms and weaknesses highlighted during the first OfSTED inspections of 1996-1997 have not significantly changed during the intervening period, although the number of schools to which the criticisms apply has reduced. The majority of music departments have improved according to the framework in which lesson observations and inspections take place. A small number of those schools visited are found to have made little or no progress, and this minority is described as a 'stubborn and significant percentage' (OfSTED 2005). In an overview of developments in Key Stage 3 music during the period 1996-2003, specific advice was published in order to provide guidance to those schools that had thus far made little or no progress. In terms of curriculum music it was suggested that the quality of teaching, as measured by pupils' progress and achievement could be improved by applying strategies more usually suited to examination classes than to Key Stage 3 groups. Ideas include 'providing for the acquisition and development of individual musical skills... sustained and direct teaching of the whole class...monitoring pupils' progress in skills and musical understanding' as well as ensuring that pupils have the facilities to progress between sessions (OfSTED 2004:10). Music teachers are encouraged to use expertise from outside agencies in order to supplement possible gaps in knowledge and experience, so as to ensure a broad and balanced curriculum is delivered. Both singing and the use of music technologies are found to have suffered due to a lack of teacher specialisation.

2.3 Assessment and Examination Data: Key Stage 3

Assessment and monitoring again plays a high profile in criticisms of some Key Stage 3 music teaching. Schemes of work are found to 'describe activities and how

resources and equipment will be organised' rather than showing a logical progression of skill acquisition and musical development (OfSTED 2004:11). Focus is too often on completion of a final product rather than the process through which pupils can build upon their skill base. This would, potentially, lead to pupils 'repeating activities under different topics or units of work, without acquiring and consolidating new skills' (OfSTED 2002a:2). Such repetition of work with no clear feeling of consolidation or development as a musician may in part explain why so many pupils fail to identify themselves with the image of 'musician'. Research has shown that those with instrumental or singing capacity remain more positively disposed towards classroom music throughout Key Stage 3 (Spencer 1993:17). Since the implementation of the National Curriculum in 1988, the vast majority of pupils expect music lessons to be predominately based on composing and performing. Despite this, little provision for pupils to learn instrumental skills exists outside of the peripatetic system. Discussions with pupils during OfSTED inspections (OfSTED 2002b) reveal that in spite of being entirely suited to continuing music as an examination subject, a strongly held belief exists that only 'experienced performing musicians...able to use staff notation' are suited to the GCSE course. This stereotype combined with the lack of time to develop musical skills taught during Key Stage 3 could successfully undermine the confidence of pupils to proceed with music at a higher level. However, setting aside for a moment the 'stubborn percentage' that form a minority of music departments where improvement is needed, an examination of nationally gathered data in English schools, for both Key Stage 3 and 4 music reveals persistent trends in terms of both involvement and achievement. The trend over time has been consistently positive with both levels of accomplishment and participation rising.

2.3.1 Core Subject Assessment

The first analysis of data is based on information gathered by teachers at the end of Year 9. This coincides with the end of compulsory music education for pupils who are by this stage their educational career between 13 and 14 years of age. Two forms of measurement of achievement in curriculum subjects are gathered at this stage. In the core subjects of English, Mathematics and Science, national tests are administered and completed by all pupils and the results collated on a national basis. Figures 5 and 6 give a comparison of these test scores for the six academic years between 2002 and 2007¹⁰. Figures presented are on a national basis (England), local authority level (in which the case schools are situated) and case school level.

School A¹¹ was a comprehensive village college in rural Cambridgeshire of approximately 900 pupils between the ages of 11 and 16. A non-denominational school, it included 'very few pupils from minority ethnic backgrounds' (OfSTED 2000) and only three pupils with English as an additional language. 206 pupils were reported to have special educational needs and '56 pupils with statements of special educational needs, both figures being well above the national average'. The proportion of pupils 'eligible for free school meals was lower than the national average' (op.cit). In terms of achievement, teaching and learning observed during the inspection process was considered 'very good', with most pupils achieving 'high standards, with particularly high attainment in the creative arts' (ibid). Results at the end of Key Stage 3 had been 'consistently above average and often well above average in maths and science' whilst results in English were described as 'weaker'

¹⁰ Figures given range from 2002-2007 so as to present levels of achievement measured during the entire period of the fieldwork. Changes in the way in which results were presented prior to 2002 make any direct comparison with later years misleading.

¹¹ For a more detailed picture of School A see Chapter Five, Section 5.9.1

(ibid). The percentage of pupils gaining 5 or more A*- C grades at GCSE was 'well above average and above average for similar schools' (ibid). Boys were found to be 'achieving significantly lower results than girls at GCSE, the gap being greater than nationally' (ibid). Overall, the school was deemed to be a 'good school with some outstanding features' (ibid).

School B¹² was a mixed comprehensive upper school on the outskirts of a small market town in Suffolk. With approximately 950 pupils, aged between 13 and 18 years, the school had been described as 'outstanding' by OfSTED (2003). The pupil intake was described as having 'socioeconomic characteristics below the national average' and was 'predominately white British with a very small percentage of pupils with English as a second language' (op.cit). The proportion of pupils with special educational needs was reported to be in line with national averages. However, the proportion of pupils with statements of special educational needs was 'well above average' (op.cit).

In terms of achievement, pupils entered the school 'with below average standards' achieved 'well in Year 9 attaining above average standards' and 'by the end of year 11 [were] well above average' (OfSTED 2003). The school was described to have 'worked hard to narrow the gap between girls' and boys' achievement' identified in previous inspections, and there was, subsequently, felt to be 'no significant difference' between the sexes (op.cit). The number of pupils achieving 5 or more grades A*-C at GCSE level was above national averages.

¹² For a more detailed picture of School B, see Chapter 5, Section 5.9.2

School C¹³ was a mixed comprehensive on the outskirts of a large town in Suffolk. With approximately 1200 pupils aged between 11 and 18 years, the school was described as ‘larger than average’ (OfSTED 2004). With 90% of pupils categorised as ‘white British’, very few students were considered as being ‘at an early stage of English acquisition’ (op.cit). The majority of students came from ‘lower socioeconomic backgrounds’, with standards on entry ‘well below national averages’ (op.cit). A third of students were identified to have special educational needs. The school was described as ‘good’ with ‘improving standards’ and, in terms of achievement, pupils had made ‘good progress in the first three years’ and in some subjects reached ‘standards in line with those nationally’ (OfSTED 2004).

Figure 5 relates to School B and School C, whilst Figure 6 shows School A. The same figures for the national result are given in both figures (blue line). Where available, the most recent data from the academic year ending in July 2007 are included¹⁴. Elsewhere, the academic year ending in July 2002 has been chosen as representative of the general trend over the period of the research.¹⁵ In each case, there is a steady increase in numbers of pupils achieving Level 5 and above at Key Stage 3 (see Figure 5). Pupils within the local authority (green line) perform at a consistently higher level than then national average (blue line). Successive cohorts from School B (red line) show improvement in line with the local authority whilst School C (black line), despite periods of considerable and substantial improvement, still falls well below both the local authority (green line) and national average (blue line).

¹³ For a more detailed picture of School C, see Chapter Six, Section 6.3

¹⁴ Non-provisional figures for the academic year 2007-2008 are due to be released in September 2008.

¹⁵ Academic year 2001-2002 is used to illustrate the case as it was deemed to represent a ‘typical’ year from the data gathered. Subsequent years were found to differ in terms of the type of data released and the methods of counting, making direct comparisons misleading.

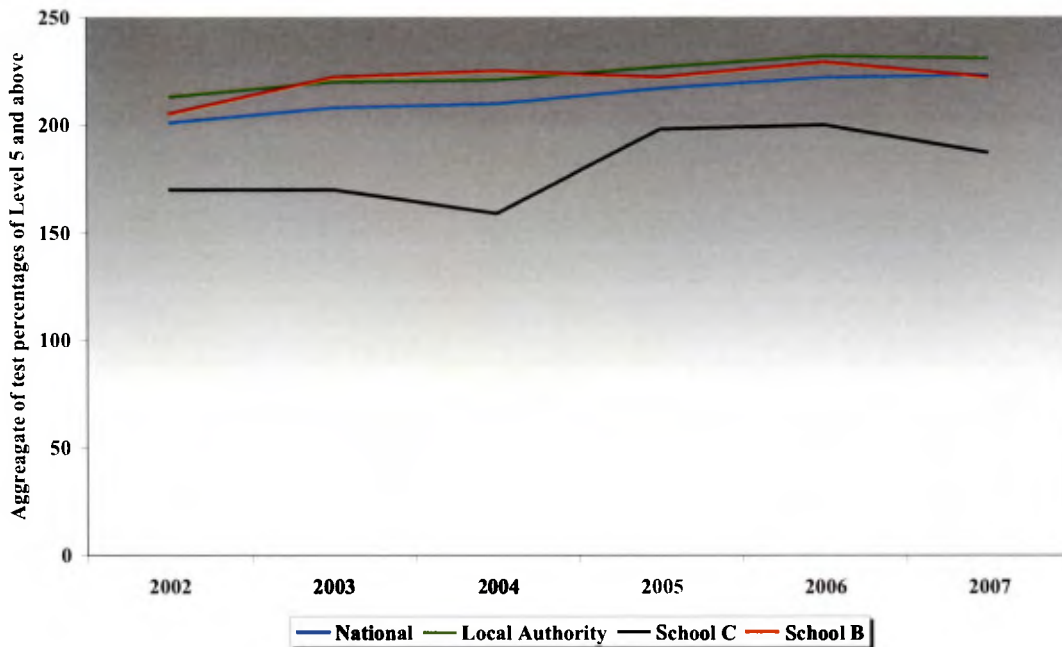


Figure 5: Aggregate of test percentages of pupils achieving Level 5 and above in Core subjects at Key Stage 3 (National, Local Authority, School B and School C)¹⁶

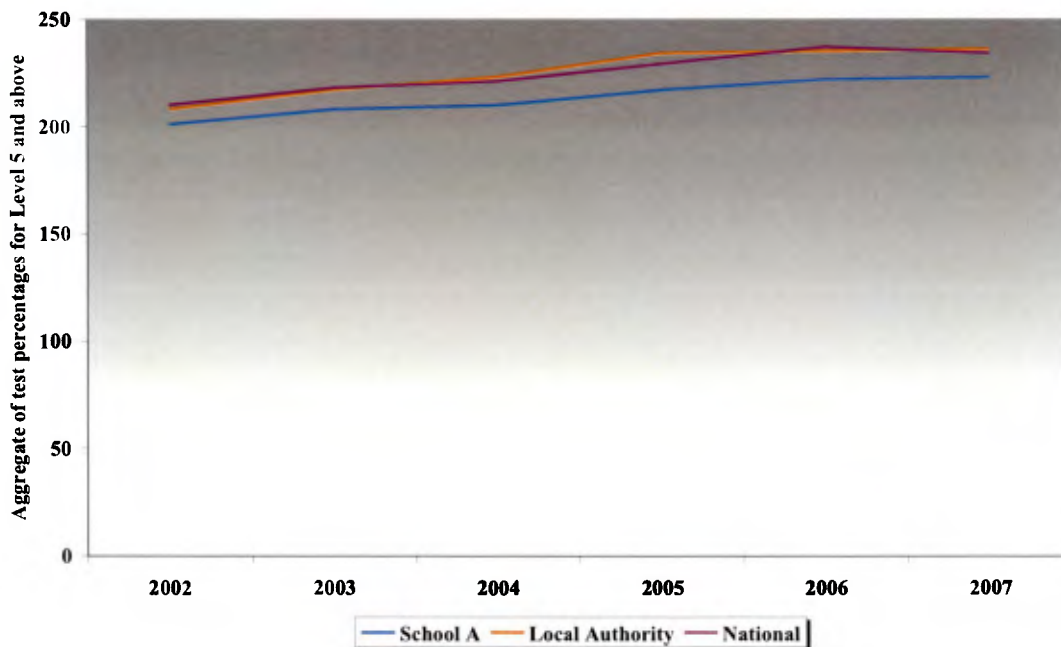


Figure 6: Aggregate of test percentages of pupils achieving Level 5 and above in Core subjects at Key Stage 3 (National, Local Authority and School A)¹⁷

Figure 6 illustrates the test aggregated scores for pupils attending School A. In comparing achievement, the pupils at School A (blue line) perform slightly below

¹⁶ Sources: http://www.dfes.gov.uk/cgi-bin/performancetables/school_07.pl?No=9354091 and http://www.dfes.gov.uk/cgi-bin/performancetables/school_07.pl?No=93540000

¹⁷ Source: http://www.dfes.gov.uk/cgi-bin/performancetables/school_07.pl?No=8734038

both the national scores (purple line) and the average scores of pupils attending other schools in the local authority (orange line). The aggregate score for the local authority for School A is closer (and lower) to the national averages than found in the local authority for Schools B and C (see Figure 5). In the three case schools, there would seem to be a general trend of improvement, although the progress of pupils in School C would seem to be more erratic, with substantial leaps both up and down the scale.

2.3.2 Across the Curriculum: Core and Foundation Subjects

In foundation subjects (the remaining curriculum subjects, including music) teachers use assessment records and evidence gathered over the duration of the Key Stage to gauge the progress achieved. At the end of Key Stage 3, teachers compare student abilities against a set of attainment targets detailing prescribed skills and behaviours. From a range of levels (where 1 is the lowest and 8+ represents exceptional ability) there is an expectation that by the end of Year 9, the majority of pupils will achieve Level 5 in each subject. This benchmark is thought to represent a secure base of subject specific behaviours and skills that each pupil will have mastered.¹⁸ The percentages of pupils achieving Level 5 and above across subjects is shown in Figure 7, below.

For clarity, a representative selection of both core and foundation subjects are shown. These results suggest that of the subjects illustrated, pupils are more likely to achieve

¹⁸ See Appendix N for statement of attainment levels for Music. This is an extract from the complete Key Stage 3 National Curriculum (1999 version) source:
[http://curriculum.qca.org.uk/uploads/music%201999%20programme%20of study_tcm8-12060](http://curriculum.qca.org.uk/uploads/music%201999%20programme%20of%20study_tcm8-12060)

Level 5 in a number of other curriculum areas, especially the core subjects (Maths, English and Science) or optional subjects such as Art and Design, than Music.

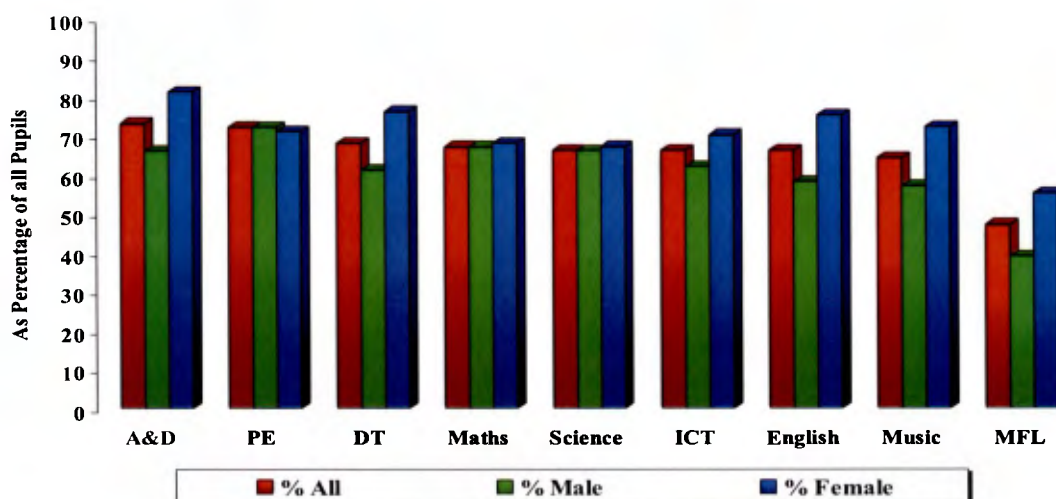


Figure 7: Pupils achieving Level 5 and above in core and foundation subjects at Key Stage 3 (National figures, 2002).¹⁹

2.3.3 Performance by Sex

When the subjects are arranged according to the highest number of pupils (irrespective of sex²⁰) achieving Level 5 or above, seven subjects outperform Music (see Figure 7). When these same subjects are rearranged in order to reflect the relative success of male or female pupils respectively, the order of subjects is dramatically altered (see Figures 8 and 9 below). Here, despite changes in the types of subjects in which most males achieve, the position of Music remains both static and

¹⁹ Source: <http://www.standards.dfes.gov.uk/performance>

²⁰ Stoller (1968: viii-ix (in Paechter 2007:75)) proposes that the term 'sex' relates to matters of 'anatomy and physiology' whereas areas of behaviour, feelings, thoughts and the amount of masculinity or femininity found in a person relate to the term 'gender'. Throughout the thesis, the term 'sex' will be used when the issue relates to the physical attributes recorded (for example examination results are analysed according to the sex (male or female) of the child at birth) and 'gender' when the measure relates to the social construction or understanding of maleness and femaleness within a cultural setting is referred to.

disappointingly low. In terms of female achievement however, Music is shown to be a subject in which a far higher percentage of female pupils are likely to achieve Level 5 and above.

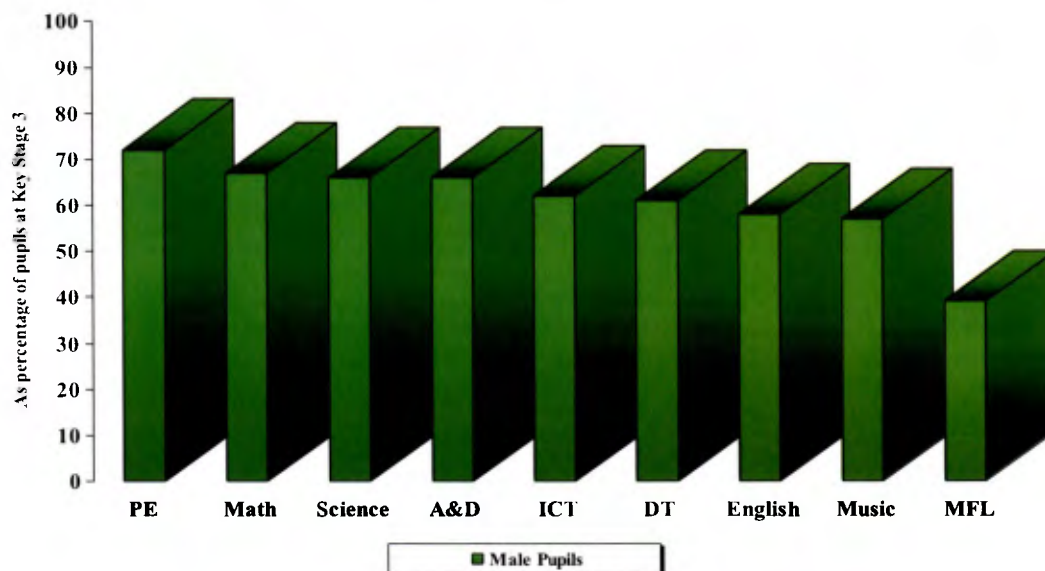


Figure 8: Male pupils achieving Level 5 and above in core and foundation subjects at Key Stage 3 (National Figures, 2002).²¹

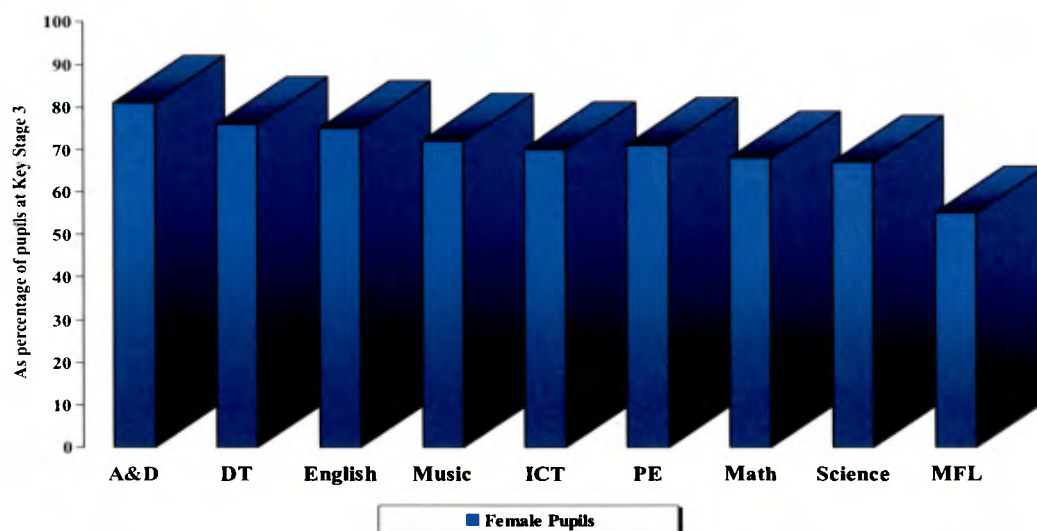


Figure 9: Female pupils achieving Level 5 and above in core and foundation subjects at Key Stage 3 (National figures, 2002).²²

²¹ Source: <http://www.standards.dfes.gov.uk/performance>

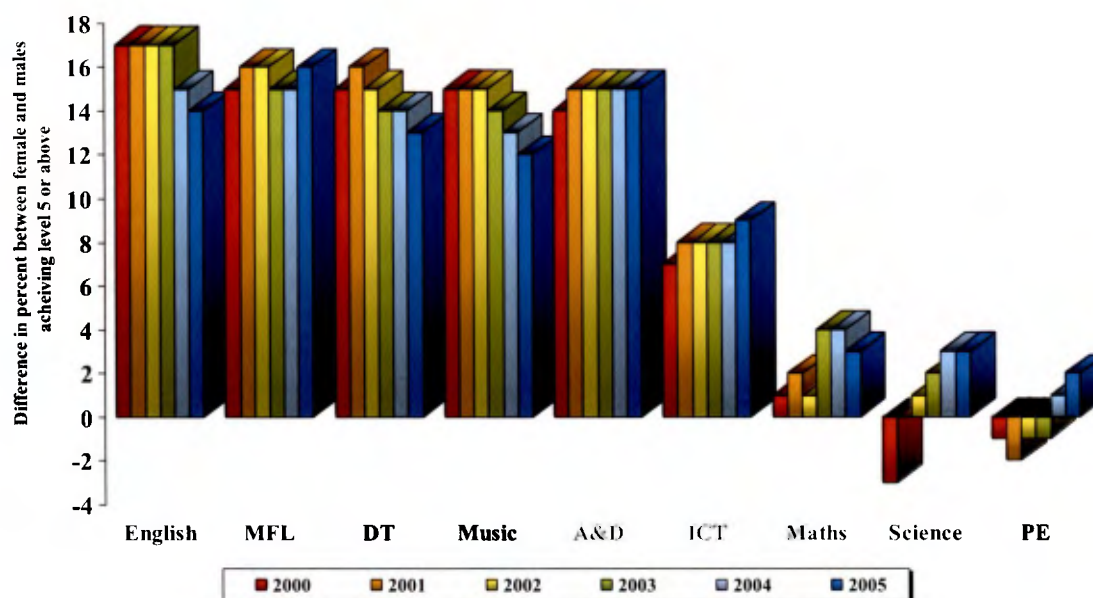


Figure 10: Comparison across subjects of extent to which female pupils outperform male pupils in achieving Level 5 and above at Key Stage 3 (National figures, 2002-2005).²³

In Figure 10, each column represents the percentage to which female students outperform male students in achieving Level 5 and above in a specific subject at Key Stage 3. For example, in English, for each year between 2000 and 2003, 17% more females achieved Level 5 and above than males. Columns that dip below 0 represent subjects where males outperform females in the same measure. These subjects, in which the success of the genders is reversed, include science and PE. Whilst Music may not exhibit the largest gender gap in terms of achievement, at this level, female students are much more likely to be deemed as working at or beyond Level 5 than their male peers. The decreasing trend illustrated (from 2003 onwards) where the percentage by which female pupils outperform male pupils, is also reflected in Figure 11 (below).

²² Source: <http://www.standards.dfes.gov.uk/performance>

²³ Source: <http://www.standards.dfes.gov.uk/performance>

2.3.4 Performance in Music: National Examples

In some of the foundation subjects, such as Music, the expectation rises to Level 5 or 6 by the end of the Key Stage (see Appendix N for table of attainment levels). It is from these teacher-allocated levels of musical competency, gathered nationally, that the following data has been extracted.²⁴ Figures for achievement in Music before 2000 are unavailable on a national basis as only core subjects with written tests (English, Mathematics, and Science) were collected at that time. As shown in Figure 11, in

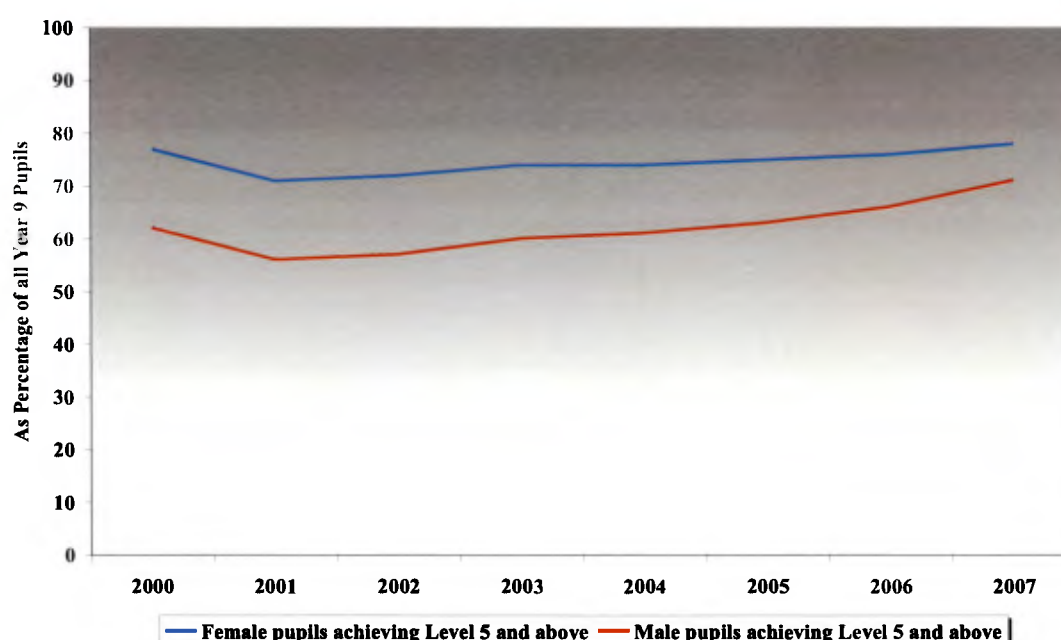


Figure 11: Percentage of pupils achieving Level 5 and above at Key Stage 3 Music (National figures, 2000-2007).

Music the vast majority of pupils are deemed to be performing at or above expectations for their age group (Level 5 or above by the end of Key Stage 3). Despite reports that music education is causing huge numbers of pupils to disengage from school music as soon as they are able (see Chapter One), that same overwhelming majority are achieving the level of success prescribed as part of the National

²⁴ Source: <http://www.standards.dfes.gov.uk/performance>
Local examples were gathered as part of the fieldwork completed in School A and B.

Curriculum. Over the six-year period shown, a distinct and persistent difference between the national performance of male and female students can be seen. Whilst just over three quarters of females consistently perform at Level 5 and above, approximately two thirds of male pupils are deemed to be working at the same level.

2.3.5 Performance in Music: Local Examples

Data was gathered from two of the schools involved in the research (School A and B), for the number of pupils achieving at each level at the end of Key Stage 3. Each chart gives the range of teacher-based assessments for pupils in the same year as fieldwork took place in that setting. For School B, no pupil was deemed to working at Level 1 or 2 (see Figure 12). Seven pupils were deemed to be working at Level 8 or above, described as working at an 'exceptional' level (see Appendix N for a complete description of all levels). Overall, 89% of Year 9 pupils in the academic year shown were assessed to be working at, or above Level 5. Of the male pupils, this figure fell slightly to 83% (due in part to the greater number of male pupils working at Level 4). Of the female pupils, 95% were deemed to working at Level 5 or above. The range of levels allocated by the teaching staff at School A was much smaller than seen School B. No pupils were thought to be working below Level 4, and only one (female) pupil was assessed to be working at Level 7 and 8 (see Figure 13). Overall, 90% of pupils achieved Level 5 and above. In terms of sex, 89% of female pupils and 91% of male pupils were deemed to be working at, or above Level 5. In comparison with the national averages for the relevant year (see Figure 12 and 13, in relation to Figure 11), both sexes from both schools are performing at a higher level.

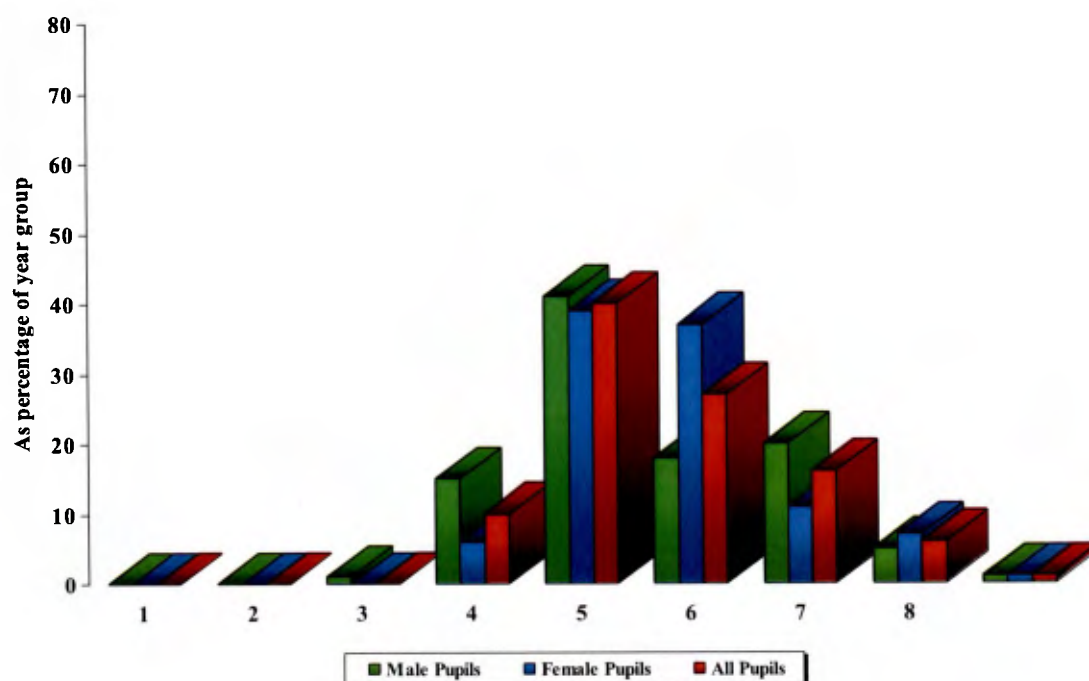


Figure 12: Percentage of pupils achieving Level 5 and above at Key Stage 3 Music in School B (Local figures, 2002).

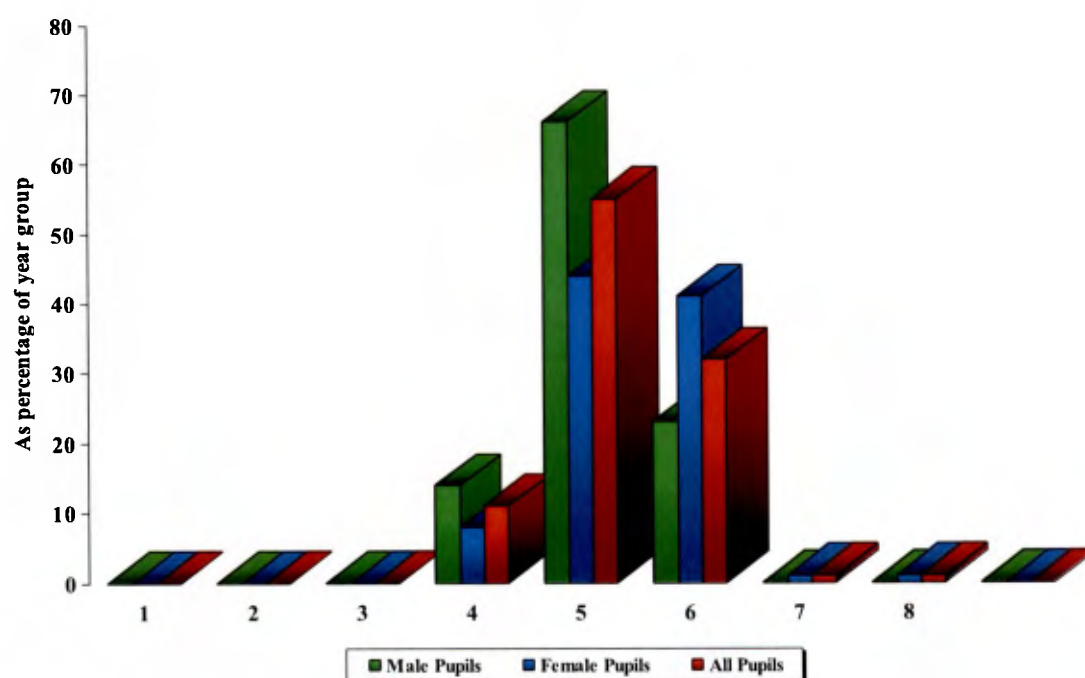


Figure 13: Percentage of pupils achieving Level 5 and above at Key Stage 3 Music in School A (Local figures, 2001).

2.4 Assessment and Examination Data: Key Stage 4

A possible measure of the popularity of curriculum music at the end of Key Stage 3 is the number of pupils opting to continue study to complete the examination course (GCSE). There are many competing and complex issues that influence this decision, not least the perceived worth of music in relation to future career plans. Lamont et al (2003) report ‘only a very small proportion of pupils...interested in pursuing the developmental pathway of a music career by taking GCSE music’.

2.4.1 Uptake across the Curriculum

Figure 14 reveals that the number of male and female pupils opting for music is small. The data used are for the academic year ending July 2002, which in relation with previous and subsequent years seemed to represent a typical uptake. A combination of compulsory and optional subjects is shown, although some subjects have been excluded to aid clarity.

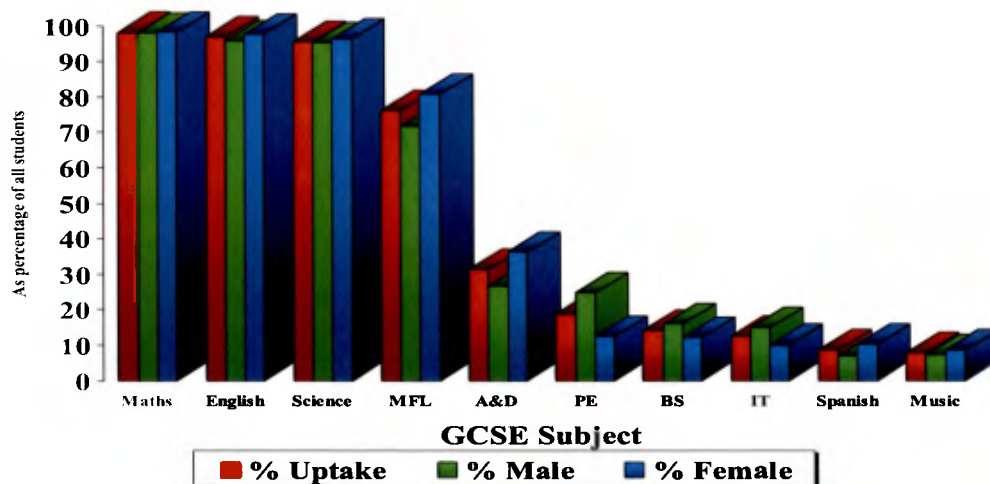


Figure 14: GCSE subject uptake at Key Stage 4 as percentage of the total population and by sex (National figures, 2002).²⁵

²⁵ Source: <http://www.standards.dfes.gov.uk/performance>

When data from the year 1999 through to 2006 are analysed (with 2002 illustrated above as an example, see Figure 14) there was a high degree of stability in terms of uptake. Maths, English and Science are core subjects and are, therefore, compulsory areas of study. Modern Foreign Languages was demoted from core to foundation status, although many schools continued to arrange their options columns in such a way that a second language could be taken by a large number of pupils. Optional subjects (not all of which are shown) naturally attract smaller numbers of pupils given that pupils are only able to choose three or perhaps four optional subjects in addition to the core and generic course that they are required to complete²⁶. In terms of minority subjects however, only Spanish and Latin were found to attract similar number of pupils to music.

2.4.2 Uptake in Music

Over the eight year period studied (see Figure 15), numbers of pupils opting for Music as an examination subject, remain some of the smallest of any subject offered in mainstream secondary schools. In a previous examination of uptake rates, Bray (2000) found levels to be ‘fairly consistent at around 6.8%’ with the possibility of a ‘very small increasing trend.’ Although Bray’s prediction of a small increase was indeed correct, with numbers rising to 8% by 2006, these figures remain disappointingly low as a percentage of all pupils. The persistent gender gap in subject choice was evident at Key Stage 4 until 2001, when numbers of male pupils choosing music began to rise (see Figure 15). By 2006, the numbers of male and female pupils opting for GCSE Music were approximately equal.

²⁶ From September 2004, music at Key Stage 4 was an ‘entitlement’ within the general area of the arts. The statutory requirement was for one arts subject to be offered although schools were expected to offer music and art & design as a minimum (QCA 2003)

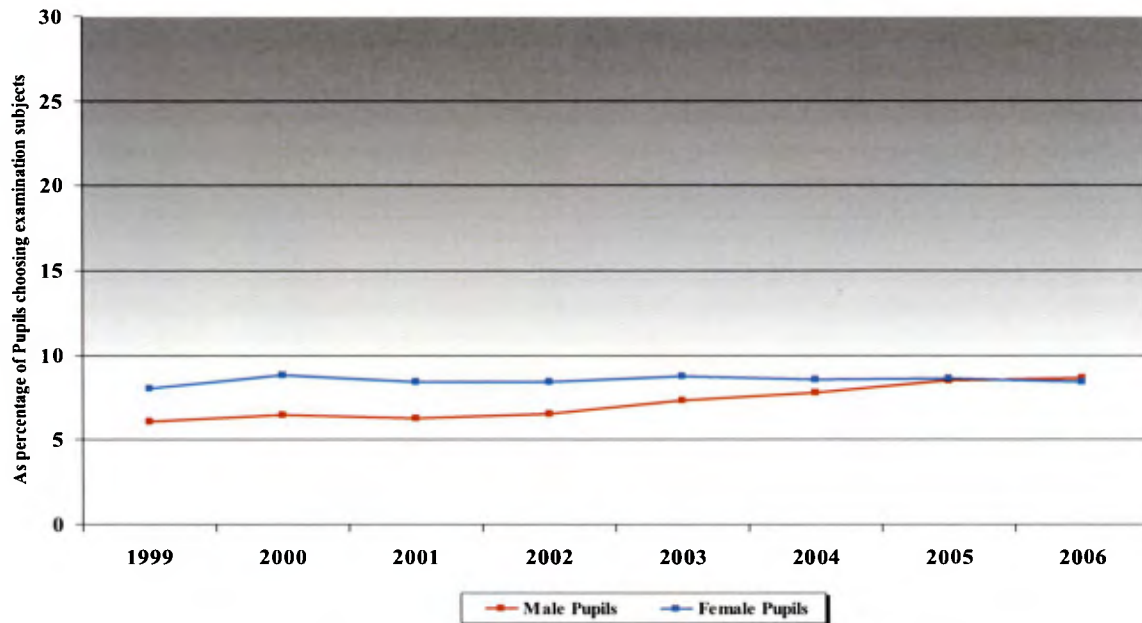


Figure 15: Music GCSE uptake at Key Stage 4 as percentage of the total population choosing examination subjects and by sex (National figures, 1999-2006).²⁷

2.4.3 Achievement across the Curriculum

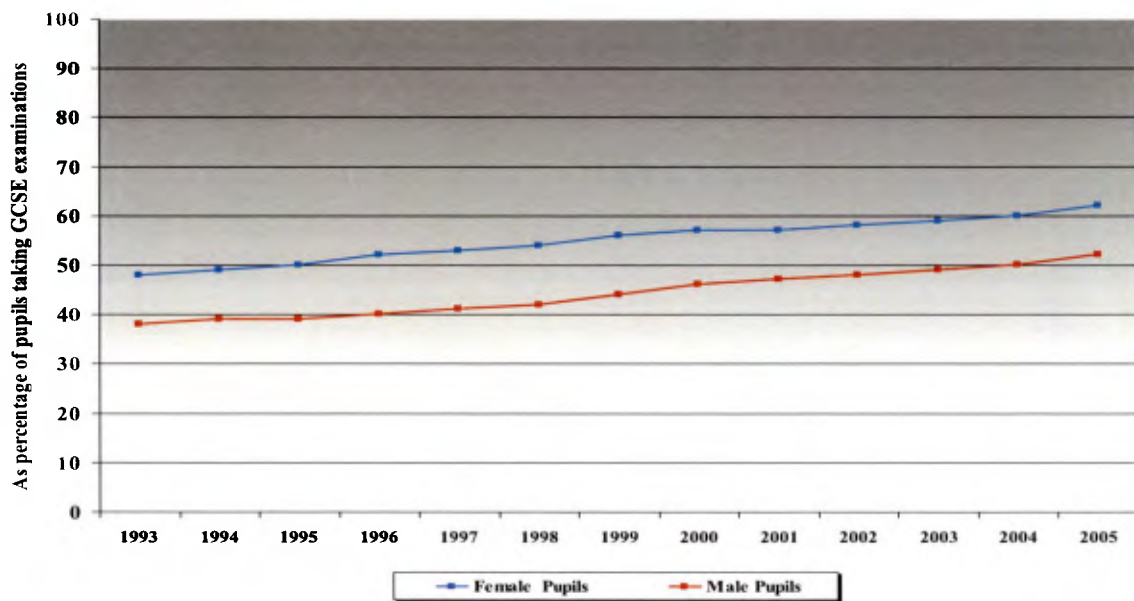


Figure 16: Percentage of pupils achieving 5 or more A*-C at GCSE level according to sex (National figures, 1993-2005).²⁸

²⁷ Sources: <http://www.dfes.gov.uk/rsgateway/DB/SFR/s000688/Addition1.xls>
<http://www.dfes.gov.uk/rsgateway/DB/SFR/s000631/tab013.xls>
<http://www.dfes.gov.uk/rsgateway/DB/SFR/s000585/tab012.xls>
<http://www.dfes.gov.uk/rsgateway/DB/SFR/s000442/tab009.xls>
<http://www.dfes.gov.uk/rsgateway/DB/SFR/s000377/tab009.xls>
<http://www.dfes.gov.uk/rsgateway/DB/SFR/s000299/tab005.xls>

Each successive cohort of pupils entered for GCSE examinations has attained a higher percentage of 5 or more A*-C grades (see Figure 16). Over the period shown (1993-2005), there is an upward trend in results for both male and female pupils. However, as found in achievements levels at Key Stage 3 Music (Figure 11) and GCSE Music (Figure 18) there is a persistent gap in achievement between male and female pupils.

2.4.4 Achievement in Music

Of the minority of pupils who choose to study music as an examination subject, the majority achieve strong grades. Over the 15 years shown, there is an overall increase in the percentage of pupils achieving A*-C, particularly from 2003. Even at the lowest recorded level during this period, 2:3 pupils *entered* achieved the highest grades. It is important to note, that whilst pupils may have opted or have been opted into music as

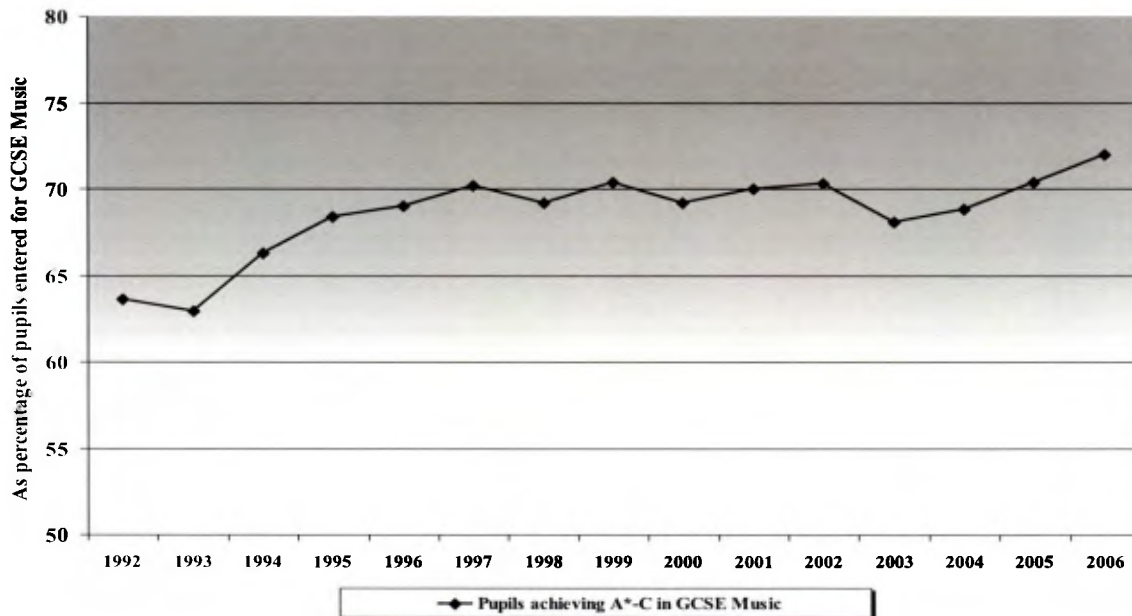


Figure 17: Percentage of pupils entered for GCSE Music who achieved A*-C grade (National figures, 1992-2002).²⁷

²⁸ Source: <http://www.dfes.gov.uk/standards/DB/GRGS/s023198/tab005.xls>

an examination subject, not all pupils were subsequently entered for the final examinations²⁹. Levels of pupil success at GCSE have continued to rise, as illustrated by both the individual success in Music (Figure 17) and a high level of success across five different GCSE subjects (Figure 16). When the percentage of pupils achieving five or more grades A*-C are considered according to the sex of the pupil, a gap in performance is found between the sexes (Figure 16).

2.4.5 Achievement by Sex

Of those who are entered, and pass Music GCSE with grades A*-C, there is, once again, a persistent gap between male and female pupils, although as noted previously, this is gradually closing. There is a striking similarity between patterns of achievement in Music at Key Stage 3 (see Figure 11) and Key Stage 4 (see Figure 18). There is also a striking similarity between the gender gap illustrated in the percentage of pupils achieving 5 or more A*-C at GCSE (Figure 16) and the gender gap illustrated in the percentage of pupils achieving A*-C GCSE Music (Figure 18).

Also of note, is the extent to which the relative success of either group of pupils is mirrored by the other. In years when more female pupils achieve highly, there is a corresponding peak in male achievement. The existence, and seeming persistence, of the gender gap would appear to indicate that female pupils are more likely to choose to study GCSE Music and more likely to achieve highly when examined. However, although more female than male pupils are achieving the highest grades in music, when the subject is compared alongside other compulsory and optional subjects, such

²⁹ The definition of pupil cohorts for subject uptake and examination entry differs from year to year. As a consequence, some of the variation illustrated may be as a result of changes in population measurement.

as English and Science, there is evidence that male pupils who do opt for music are more likely to achieve higher grade than the male pupils who opt for other subjects.

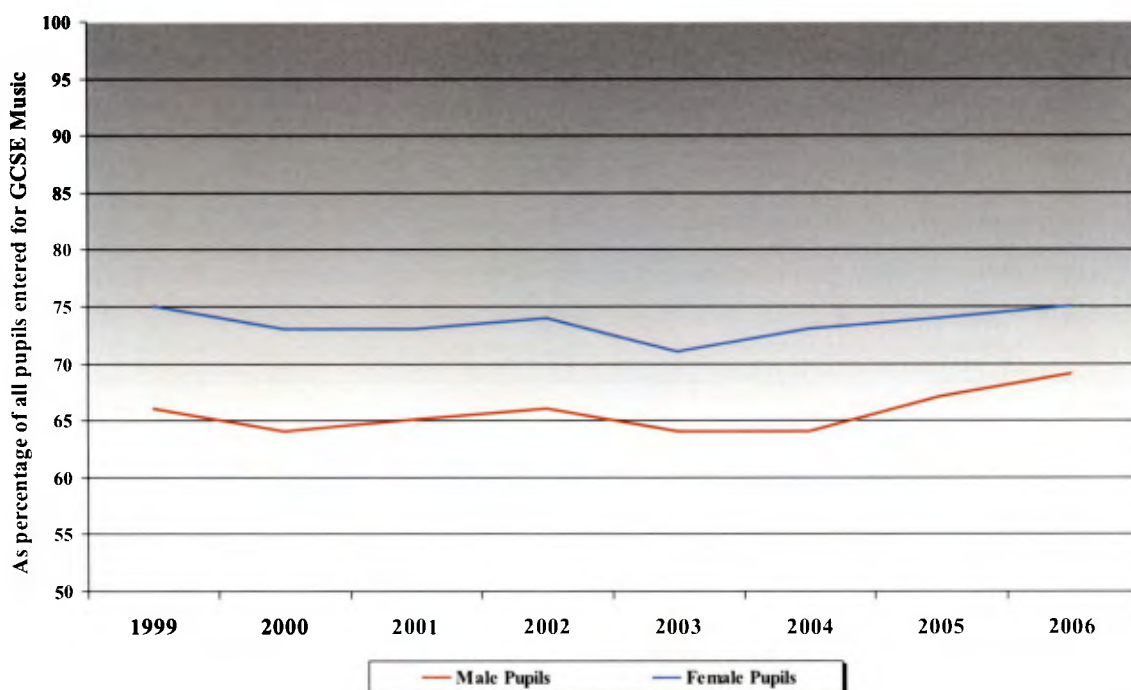


Figure 18: Percentage of pupils entered for GCSE Music who achieve A*-C grade according to sex (National figures, 1999-2006).³⁰

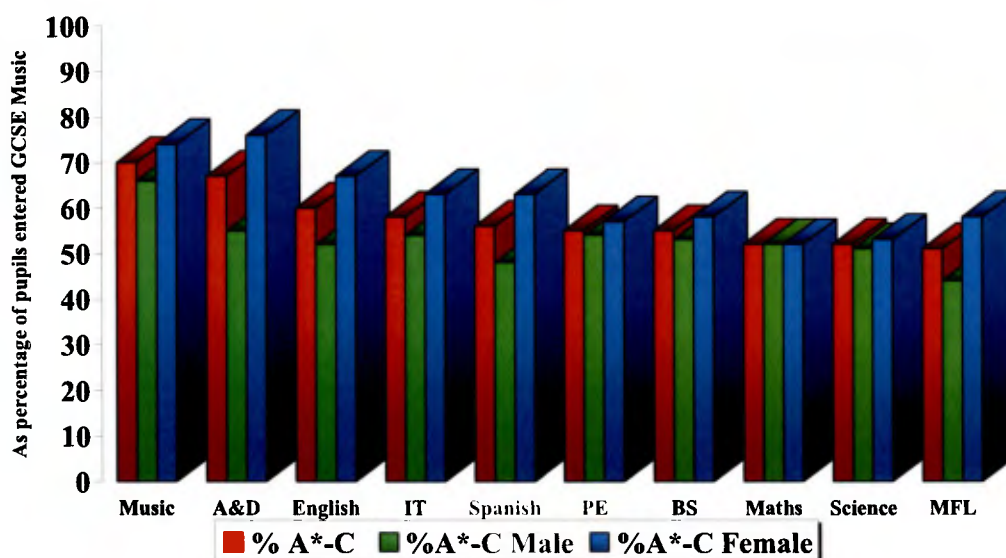


Figure 19: The percentage of pupils gaining A*-C in GCSE subjects (National figures, 2002 example)

³⁰ Source: <http://www.standards.dfes.gov.uk/performance>

Again, a single, but representative year is illustrated below (see Figure 19). Putting aside the differences between the sexes, it is the difference in achievement between male pupils in different disciplines that is of importance. Male pupils (green columns) who opt to study GCSE Music are more likely to gain A*-C than in any of the other subjects shown.

2.4.6 Local and National Examples

The percentage of pupils achieving five A*-C grades at GCSE from the participant schools are shown in Figure 20 (Schools B and C) and Figure 21 (School A). Pupils from School B have performed well above both the Local Authority and National average. The number of pupils gaining five A*-C grades at School C, whilst improving considerably during the five year period shown, remains below that of School B, although reaches the standards of the Local Authority and national averages in 2007. The pupils in School A perform at a higher standard than the average for the Local Authority in which they are situated although by comparison, performs less well than the pupils in School B.

2.6 Summary

It has been suggested that the introduction of the National Curriculum, with compulsory subjects and a revised examination structure has a 'key role' in reducing the segregation of subjects by male and female pupils up to the age of fourteen (Arnot et al 1999:18). However, once subject choice is in the hands of the student they tend to choose gender-typed subjects and courses creating 'differential entry patterns'

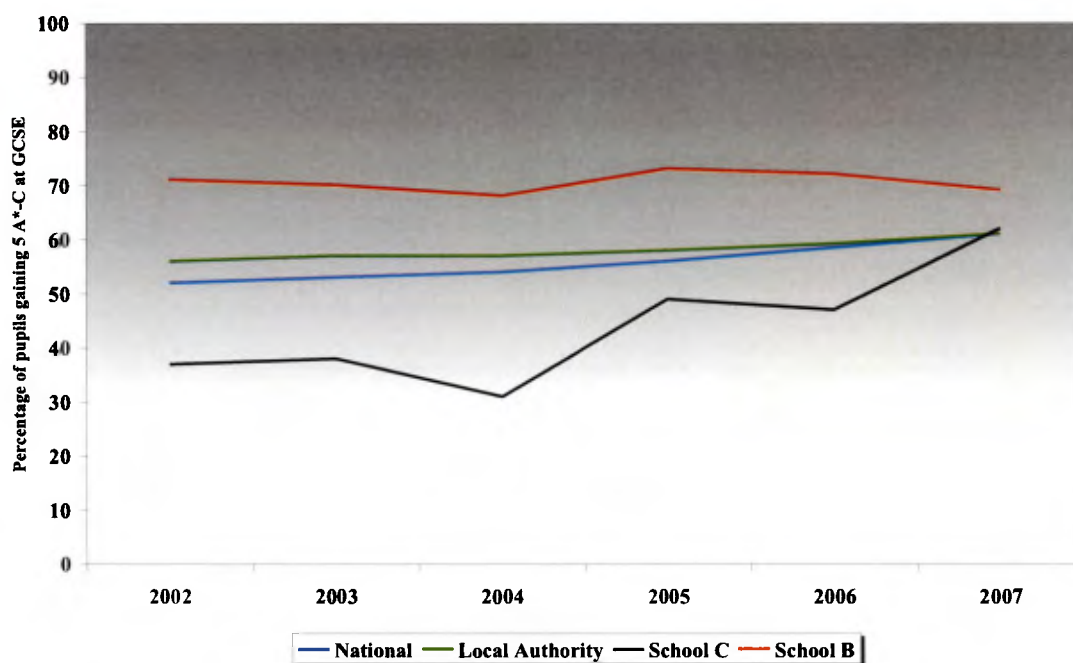


Figure 20: Percentage of pupils who achieve 5 A*-C grades at GCSE (Case School B, C and National figures, 2002-2007).³¹

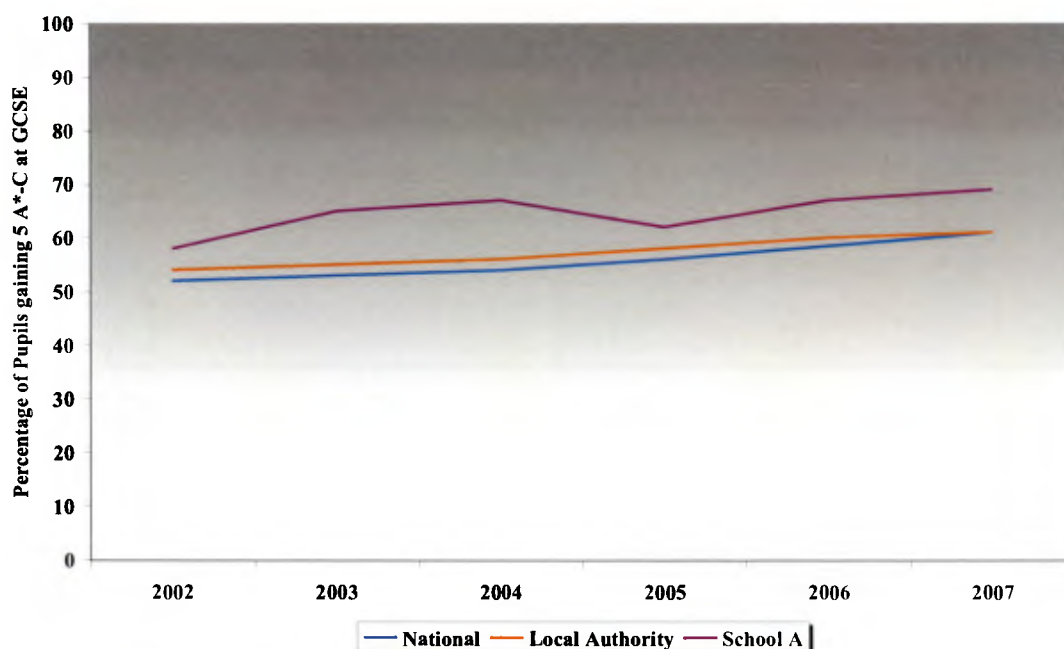


Figure 21: Percentage of pupils who achieve 5 A*-C at GCSE (Case school A and National figures, 2002-2007).³²

³¹ Source: http://www.dcsf.gov.uk/cgi-bin/performance/tables/school_07.pNo=9354091&

³² Source: http://www.dcsf.gov.uk/cgi-bin/performance/tables/school_07.pl?No=9354000, http://www.dcsf.gov.uk/cgi-bin/performance/tables/dfe1x1_05.pl?, http://www.dcsf.gov.uk/cgi-bin/performance/tables/group_06.pi?Mode=z&type

(Weeden et al 2002:65). Female pupils are more likely to choose arts and humanities courses whilst male pupils prefer science and technical subjects (Lucey 2001:179). This finding is supported by Mizen, who argues that 'at both GCSE and A level, subject 'choice' has remained heavily gendered, most evident in a feminised arts and humanities and the continuing masculine domination of the physical sciences' (Mizen 2004:44).

The difference in performance between male and female pupils starts at an early age (ONS 2007). In England, from Key Stage 1 (5 to 7 years old) through to Key Stage 4 (14 to 16 years old) girls have scored consistently higher than boys, although the difference was less marked in mathematics and science than in English.³³ However, the performance gap between male and female pupils has been shown by the evidence presented in this chapter, to be gradually closing (see Figures 11 and 18). In terms of uptake at Key Stage 4, music attracts small numbers of pupils in comparison with other arts and humanities subjects such as Art and Design and Drama. Ross (1995) attributes the relative success of art and drama to the stance of the teacher in relation to their subject. They act as facilitator, providing guidance and creating a relaxed atmosphere in which freedom of expression is encouraged. Whilst skills are demonstrated and explicitly taught, and the subject is assessed according to product, pupil engagement and the ability to critique their own work is highly valued. By contrast, Ross argues that music teaching more often reflects a traditional formulaic approach (op.cit).

³³ Source: <http://www.statitics.gov.uk/CCI/nugget.asp?ID=1653>

Despite this, pupils who do opt to take music have achieved high standards. The male pupils who opt for GCSE Music and, by so doing, contravene the 'gendered subject choice' (Mizen 2004:44), perform better than their female counterparts. Possible explanation for have been that the 'group that chose a traditionally 'female' subject were highly motivated' (Weeden et al 2002: 65). Comparison of achievement between subjects has led to a questioning of why pupils attain at a higher level in music. Possible answers have pointed to the 'innate talents of the pupils being entered' or that 'only the 'musical' pupils opt (or ultimately are entered) for GCSE' (Wright 2001:283). This suggestion is supported by Bray who proposed that 'the pupils taking music are more able, more talented or more experienced (and therefore capable of achieving better results than the cohort as a whole)' (Bray 2000: 83).

The cause of the success (and to some extent failure) is as yet, unknown. It is the aim of the following chapters to begin to explore the pupils' experience of classroom music and begin to highlight some of the factors that influence the decision to continue to study music at Key Stage 4.

Chapter 3

Adolescents, Adolescence and Music

The following review of literatures is by necessity, wide ranging and yet closely interconnected. The three main areas of this chapter; namely musical development, music education, and our understanding of the term adolescence, are interrelated and at times fuzzy concepts. Music, for example, does not exist within a vacuum; it is historically and culturally embedded. The child is not musically naïve as she enters the classroom; and adolescence is more than simply a stage of biological maturation. Each of the following sections seeks to draw out the central themes of musical development, musical learning and adolescence, and relate these to the music classroom in order to suggest some of the issues at play in the shaping of the pupil experiences shared in Chapter 7. Historical precedence, psychological and sociological theory, anecdotal evidence and craft knowledge in addition to research findings and government policy have all played a part in creating the music education children encounter.

The discussion begins by briefly introducing musical learning through enculturation (Section 3.1) and then by contrast musical learning in the school context (Section 3.2). For example, schools are not just buildings, but rather ‘a major arena in young life, where pupils meet their teachers and each other in often fateful encounters’ (Salmon 1998:29). Some describe these encounters in terms of open warfare, where ‘pupils are engaged in a continual battle for who they are...while the forces of institutionalisation work to deprive them of their individuality’ (Woods 1977:248). Others are more conciliatory in tone and highlight the need for the two sides to unite to establish a

‘working consensus’ where ‘not just the teacher’s agenda, but the interests, energies and limitations of pupils’ are taken into account’ (Salmon 1998:38). The environment of the school is many-layered; on one hand as structured events and interactions that are prescribed by educational goals and on the other, a phenomenological environment, the school as experienced by the child (Jones 1995:11). The context in which the child interprets, understands and responds is not the immediate environment per se, but the context as perceived by the individual (op.cit). School is not a simple place to be. In the light of this, the implications of different understandings of ‘musicality’ on classroom practice, school ethos and pupil experience are considered in the text that follows. This leads to an examination of how individuals are motivated to pursue a music education (Section 3.3). The terms adolescent and adolescence are discussed in relation to musical development, motivation and school life (Section 3.4). Finally, the extent to which gender and sex may affect the experience of the adolescent in the music classroom is considered (Section 3.5). The chapter is brought to a close in a summary of findings (Section 3.6).

3.1 Musical Learning through Enculturation

All pupils enter the music classroom with musical knowledge, musical skills and musical abilities (Hargreaves 1986:83). The musical brain does not develop in isolation, but rather it ‘grows inside a whole person, who lives in a particular home environment, possesses internal proclivities, experiences external motivation, and so on’ (Hodges 2006:63). There is evidence that much of the learning about music takes place as a result of exposure to the musical products of the culture (Sloboda & Davidson 1996). Enculturation is the term used to describe the process by which a

shared set of capacities present at birth combines with a biased set of experiences provided by the culture in which the child matures (cf. Parncutt 2006). In partnership, these elements produce a similar patterning of achievements for the majority of children from the same cultural background and a set of similar ages at which the achievements occur (Sloboda 1985:195). The process of enculturation is typified by a lack of conscious effort on behalf of the learner or often explicit instruction on behalf of more knowledgeable others. The constructs that a learner brings to the learning environment are interwoven with personal meaning and values such that any 'acquisition of new knowledge must be assimilated with what is already known' (Harkin et al 2001:37). The 'normally' encultured child has a set of musical capacities and abilities, although learning may take place at different rates. Welch (2000) amongst others, supports this view and reviewed the available evidence to defend the notion that 'everyone is capable of musical behaviour' (O'Neill & Boulton, 1996; Sloboda & Davidson, 1996; O'Neill & Sloboda, 1997). According to this proposition, early musical development and musical ability stem from a 'common human heritage rather than a rare set of special characteristics' (Sloboda & Davidson 1996:178). Each society decides by what measures an 'all-round musician' is determined. Within Western traditions, enculturation alone is rarely considered sufficient to be called a 'musician'. This has implications for music teachers, who must be able to recognise and respond to the wide variety of 'normally' encultured pupils so that their musical capacities and abilities can be accommodated and celebrated in the music classroom.

3.2 Musical Learning in School

Musical education has undergone frequent and radical change during the last century as contrasting proclamations concerning the beneficial effects of music on our society

have found favour. Different aspects of musicianship and music have formed the focus of successive generations of music educators and recent education policy has allowed the government to imprint their ideas upon society (Pitts 2000:2). Pressures from a wide variety of sources have shaped the nature of music education. These have often been competing and seemingly incompatible, such as the provision of an aesthetic education whilst satisfying increasing demands for standards and accountability. Quite apart from the external pressures experienced, music educators and academics have continued to debate the nature of musical ability; indeed 'there is no consensus amongst academics regarding the meaning of the term 'musicality'' (Hallam 2006:93). 'The adjective 'musical' is often attached to a range of other terms, for example, ability (defined as capacity or power), aptitude (natural propensity or talent), talent (a special aptitude or faculty), and potential (coming into being or action, latent)' (op.cit). Musical ability is often used to refer to the current level of musical skill that an individual exhibits (irrespective of the manner in which this was acquired) while aptitude, talent and potential refer to musical skills perceived to be based on inherited factors but 'any measure of musicality can only be considered within the prevailing cultural norms' (op.cit).

Based on radically opposing understandings of musical development, musical culture and musical behaviour, these musical constructs have led to widely differing aims and outcomes when applied to the classroom context. Hargreaves (1996:167) attributes the tension between generalist and specialist pedagogies to being derived from differing explanations of musical development. The National Curriculum and, by default, the generalist educative framework implicitly seeks to optimise the normative development of enculturation, while the specialist framework has at its heart the

notion of 'talent'. An underlying and persistent problem in the discussion of musical development has been the belief that musical ability is a 'special behaviour...distributed unevenly across the population' and as a consequence of such a belief, we are 'divided into musical 'sheep' and non-musical 'goats'' (Welch 2001:1). The folk psychology of musical ability (Sloboda 1994) accredits musicians with 'talent'; an all-encompassing term referring to 'innate' genetically programmed domain specific superiority and that high levels of skill are 'predicated in particular unusual early musical attributes or capacities' (Sloboda & Davidson 1996:176). Welch succinctly describes how 'misunderstandings' concerning music have persisted and influenced practitioners. The division into musical sheep and non-musical goats has been refuted by neuropsychobiological research evidence which indicates that 'everyone is musical (assuming normal anatomy and physiology)' (Welch 2001:22). Despite such evidence to the contrary, Welch suggests that 'the myth persists because we prefer this simple division: for each category, it legitimises our particular sense of being amongst others that share our musical (in) adequacy' (2001:3). Davidson (1994) points out the limitations of what is referred to as a 'talent model of musical development' based on the flawed assumption that children born with such cognitive optional extras will naturally become successful musicians without adult intervention. Anecdotal evidence abounds, but the romantic notion of the child prodigy has been repeatedly challenged in an effort to place increased emphasis on factors other than those considered 'inborn'.

Issues of nature versus nurture are difficult 'because musicality consists of physical, physiological, cognitive and dispositional traits is a complex series of interactions' (Hodges 2006:60). Despite a general agreement that musical ability depends on a

complex interaction between the individual and their environment rather than a genetic predisposition, there is continued dispute concerning the manner in which musical development takes place. In an overview of research, Hargreaves (1996:152) specifies two possible explanations: that of a 'gradual accumulation of...skills in a smooth, continuous fashion' or a 'discontinuous...series of qualitatively different steps' not necessarily cumulative in nature. Such a theoretical debate has a major implication for the classroom context, especially in a climate of increasing calls for assessment and accountability. If pupils do pass through a sequence of 'stages' (based on a Piagetian view of cognitive development), then each level of competence prepares the groundwork for the next. Stages cannot be missed, or the order of stages altered, although the speed and age at which the child passes through the stages may differ according to the individual. The pupil is introduced to a set of key ideas that are revisited in increasingly more complex ways³⁴. The degree of challenge must be handled carefully and assessment made on that which has been mastered. Attempts to introduce higher level skills or to circumvent the sequence may result in a lack of comprehension or a superficial grasp of concepts by the pupil and consequently to the possible loss of engagement.

In summary, key issues for the music classroom are highlighted; (i) a continued belief in the possible division of pupils onto 'musical' and 'unmusical' is simplistic and largely indefensible, and (ii) our understanding of 'musical' as a social construction

³⁴ An example of how these key ideas are continually revisited in order to introduce higher level skills can be found within the National Curriculum attainment targets where at Level 1, pupils are expected to 'repeat short rhythmic and melodic patterns', at Level 2 pupils should be able to 'perform simple patterns and accompaniments', by Level 3 'improvise repeated patterns and combine several layers of sound', and by Level 4, 'improvise melodic and rhythmic phrases as part of a group performance.' By Level 5 (the expected level of achievement by the end of Key Stage 3) this is described as the expectation that the pupil can 'perform significant parts from memory and from notation.' (DfEE/QCA 1999).

and as such, something to be challenged by the teacher so as to embrace the musical behaviours of pupils.

3.2.1 The Specialist vs. the Generalist View of Music Education

Hargreaves (1986:148) describes the specialist framework as one in which a minority of 'talented' pupils receive intensive instrumental tuition often reaching high levels of achievement within the 'classical tradition'. During an 'apprenticeship', technical skills are mastered and become subconscious, allowing the pupil to focus on expression and interpretation. There is an intrinsic belief that within such a specialist framework only those with 'innate' ability will achieve. Such a model can be related to a traditional view of education as subject-centred, skill or fact oriented, with the teacher claiming both knowledge and authority.

By contrast, the generalist model proposes, 'that music can be performed, appreciated and enjoyed by all pupils at all levels' (Hargreaves 1986:148). The music educator working within this framework provides opportunities for pupils to act as performer, composer and listener, encouraging the pupil to 'find out for themselves' within a structured environment, similar to the progressive view of education. Such a model flourished during the 1960's when Cage, Murray Schaffer and Paynter revolutionised classroom music, promoting the exploration of 'sound' by all. Books on classroom composition were published that reflected the composition styles of the twentieth century.³⁵ Such progressive methods fired the imaginations of pupils and teachers

³⁵ For example Paynter & Aston (1970) *Sound and Silence*, Meller (1969) *The Resources of Music* and Dennis (1970) *Experimental Music in Schools*.

alike but led ultimately to a reaction against ‘noise’ and a return to traditional approaches.

Arguably, the continuing conflict between methods left many music educators without a clear pedagogic direction. An apparent solution to this problem, the implementation of the National Curriculum in 1988, provided a foundation to a new approach to the classroom context called ‘curriculum music’ (Hargreaves 1986:148). Its aims, like that of the generalist model, celebrated music for all. Music in school was to be inclusive and enabling, thereby strengthening the generalist model and undermining the perceived supremacy of the specialist tradition. However, many schools maintained the specialist tradition by the provision of ‘bolt-on’ extra-curricular opportunities for performing and instrumental tuition for the ‘talented’ few. This highly visible minority of musical apprentices could act as an extremely powerful message of ‘approved’ musician within a school community. It appeared that rather than answering the debate, the National Curriculum had instead provided the opportunity for both voices to speak at once.

Music teachers continued to play a dual role, alternately music educators and music directors: roles with different aims and outcomes. The dichotomy of approaches was described by Swanwick (1999) and was later encountered in two of the three case schools. Classroom music introduces all pupils to music as a subject and encourages engagement with musical discourse. The pupil is perceived to be increasingly able to participate meaningfully in a widening variety of musical activities and ‘in principle, the curriculum should bring music to a wider range of children and make them all more musical as they get older’ (Lamont 2001). However few pupils have the

opportunity to learn the basic skills required and thus to enable them to make sense of experiential learning. Contrary to the desired increase in more ‘musical’ pupils through classroom music, evidence has shown (SCAA 1997) that it is the extra-curricular musical activities that support levels of optional music curriculum uptake at Key Stage 4. It is those involved in the ‘extended’ curriculum that are the most likely to opt to study music at GCSE level, with those pupils yet to experience music outside of the curriculum dropping the subject at the earliest opportunity (Harland et al 2000; Spencer 1993). The history of music education can do much to inform the future. The rigid adherence to a dual understanding of music education encourages a narrow definition and understanding of ‘musician’ within a context, where those who achieve high levels of performing skills define what it is to be musical. It is these understandings that the pupils hold about themselves that the research seeks to understand (see Chapter 7 for examples).

3.2.2 Music Teachers

Supporting the fragmented nature of current music education is the continued dominance of musicians training to teach at secondary level. Graduates of music-based degrees will have served a lengthy apprenticeship of dedicated practice. Sloboda et al (1996) calculate that by the age of 21 a talented individual will have spent 10,000 hours in ‘purposeful practice’. Such dedication would appear to indicate an internal drive bolstered by deeply held sentiments about music. Those wishing to share their enthusiasm for the subject with others may well enter the teaching profession leading to what Kemp (1996:229) describes as a situation in which music teachers endure an intellectual and emotional tug-of-war.

‘On one side there may exist feelings of loyalty towards their on musicianship...which offers a real sense of personal identity. Pulling in

the opposite direction, they may have a belief, instilled by their initial courses in teaching, that in order to communicate with ordinary children they need to approach music from a more realistic, day-to day, and person-orientated stance' (Kemp 1996: 229).

Kemp suggests that traditionally trained musicians who become music teachers believe their sense of identity to emanate from being a 'real' musician, and as a result direct their energies towards extracurricular groups, thereby retaining a sense of 'musical persona' through the overt direction of concert performances. By contrast, some teachers may be able to obtain more modest levels of satisfaction within the realms of classroom teaching activity. Kemp (1996:217) suggests that what makes a 'good musician' does not necessarily guarantee good potential as a teacher and vice versa. The preference of a school to employ their perception of a successful educator over a potential musical director (or vice versa) may reflect the ethos of the institution with regards to music. Inevitably, the balance achieved between curricular and non-curricular events will 'reflect the individual teacher's views regarding the purpose of music in education and the way in which the subject should be taught' (Plummeridge 1996:29). The transmission of values in education is pervasive, and defines the type of activity undertaken as valuable and therefore desirable (McLaughlin 2000:109). There is a danger that such implicit messages of worth, based on the teachers conception of themselves as musicians who teach rather than teachers who are also musicians, are communicated to the pupils who in turn may treat the inclusive curriculum of the classroom as a lesser beast³⁶. It is the impact of such beliefs, whether implicitly held

³⁶ It is worth considering to what extent these criticisms are an inherent part of a subject-specific struggle experienced by musicians who work as music teachers. Kemp (1996:229) describes a tug-of-war in which personal identity as a musician has to be balanced with an ability to communicate with ordinary children. Secondary music teachers are found to be significantly more introverted than their primary colleagues, which could Kemp suggests, hamper their ability to arouse their classes sufficiently with the consequence that boredom sets in. Singing is cited as an activity that may raise arousal levels and it is proposed that music teachers' introversion has had a major part to play in the demise of singing in the classroom (Kemp 1996:230). It would seem that the internal struggle between musician and music teacher is not unlike that of actor and drama teacher, artist and art teacher. It is

or explicitly demonstrated by staff, that is central to this thesis. What influence (if any) does the model of musician as demonstrated by the music teacher, has on the understanding of pupils' own musical identities? (See Chapter 7 for examples).

3.2.3 Creativity, Noise and the Little 'C' Events

As a result of radical changes first introduced to music education during the 1960's, pupils were encouraged to experience music (or sound) 'first hand' as composer, performer and listener. Previously, a dominant feature of the music lesson would have been the gramophone on which recordings of the great 'masters' would be played (Pitts 2000). This practice placed the pupil in the position of passive receiver of music; the level of interaction limited to listening and at best analysing the work. Music was treated as an object to be admired and examined, like an exhibit in a museum. Practical music making was largely confined to singing. In strong contrast, composers such as Murray-Schaffer and Cage reacted against this tradition, reconceptualising what music and sound meant and how they could be organised. Composers and educationalists began to see the possibility of applying these styles of composition to school music, sharing examples of works that were within the reach of the pupils. 'The gateway to musical understanding is to work with sounds; to try things out for themselves' proclaimed Paynter (1982:21) adding, 'to be told about music is no substitute.' Given alternative composition and performance styles to that which had gone before, pupils were given the creative space to play (in the sense of

perhaps the perception of the practitioner that will define those who can alter their methods to chime most readily with the requirements of their pupils. This point is reinforced by conclusions drawn following an investigation into self-efficacy amongst those training to be music teachers. The research proposed that those who have undergone music education within the Western classical tradition leading to high levels of performance skills may experience conflicting demands in terms of teaching a wide range of musics, of which they have had limited first hand contact (Purves et al 2004:4). Given that those individuals most likely to become music teachers rate general teaching ability to be of more importance than subject-specific knowledge, it is hardly surprising that in some schools, especially where the music department is small, teachers are struggling to cover the wide diversity of musics suggested within the National Curriculum.

proceeding instinctively or step by step according to results and circumstances) with the elements of music in order to 'get inside' the medium.

Initially, such experiments led to the creation of noise. Simply unleashing pupils on the raw ingredients of music was not enough. Barrett (1996:70) criticises such an approach, stating that justifying the lack of explicit guidance with the argument of 'allowing the individuals creativity to develop, or of providing another avenue for personal expression' was insufficient and could not lead to understanding or competency in music. Instead, she argues, the 'learners need to receive feedback about their efforts from exchanges with...more knowledgeable others' (Barrett 1996:71) through a process of exploration and reflection, where the pupil is explicitly guided but also allowed to experiment with the skills and understandings that they already have. According to such a theory, the teacher regains the knowledge and authority as to what constitutes good music that the experimentalists had tried to give to the pupils.

Barrett's assessment of the notion of allowing pupils free reign to develop their creativity leads to the problem of creative intent. The notion of creativity is difficult to define. Some consider creativity to be a natural capacity (the 'nature-nurture' debate once again raises its head) and beyond the remit of education with regards to enhancement. This belief can be traced back to the historical concept of creativity in which dramatic leaps in human understanding or achievement, not previously dreamt of, were made by individuals (Albert & Runco 1999:18). Others take a more democratic view that all are capable of creative achievement providing that the individual first acquires the relevant skill and environmental conditions are conducive

(NACCCE 1999:28). Csikszentmihalyi (1996) distinguishes three types of people who can be described as creative: those who express unusual thoughts, those who experience the world in novel ways and those who effect significant changes in their culture. The final category includes those who have the ability, through their thoughts or actions, to make dramatic changes on a large scale. Gardner (1993:29) separates 'little C' creativity as being that which we are all capable of achieving from 'big C' creativity as those endeavours that have shaped the standards of a culture. Although an aim of education may well be to equip pupils with the skills, knowledge and autonomy to ultimately make such 'big C' breakthroughs and, therefore, widen the boundaries of society, it is the 'little C' events that music educators most often try to encourage. There have been suggestions that some teaching practices inhibit these creative events as a result of a misplaced emphasis on 'restricted parameters' designed to simplify the task, but in reality hamper the creative space and the range of creative choices for pupils. (Wiggins 1999). Evidence of creativity in these 'little C' events may occur in the generation of musical ideas when composing or improvising, but are as likely when the pupils act as listeners or performers when they are able to respond to music 'by creating it newly' (Glover & Young 1999:16). In research with pupils working with ICT in the music classroom, evidence was found that 'little C' events took place in the form of problem solving and thinking skills (divergent thinking) (Mellor 2008). Glover (2000:3) talks of the need to plan for the 'inner creativity' of the child as being 'the energy which drives their music making development.' Here, creativity is seen as the driving force behind experimentation rather than an accumulation of events.

Such 'little C' creativity does not necessarily entail huge leaps of hitherto unreachable heights, but rather discoveries for the individual; the production or realisation of something novel and deemed to be of value to that person (Nickerson 1999:399). Value is an integral part of the consideration of creativity, as society must at some point attribute value to the product. In the case of many artists, irrespective of the art form involved, such recognition may not be given for a considerable time. Such failure to indicate approval of worth is perhaps indicative of 'big C' creativity, forcing societal values to re-acclimatise in order to appreciate the contribution made. By default, therefore, 'little C' creativity is more easily appreciated, absorbed and forgotten. A conscious effort has to be made to recognise and celebrate such 'little C' events.

Boden (1991) makes an interesting distinction between psychological (P) and historical (H) creativity. According to this view, 'P' creativity occurs when the individual has an idea that they could not have had before. Such an idea is only considered 'H' creative if no one has ever had the same idea before. An important part of such a transition is the need for the individual to internalise a set of rules and procedures applicable to a domain, such as a musical genre, so as to recognise when a thought, act or product has transgressed that which is known and accepted. It is perhaps only when we have a fuller understanding of the constraints that we can move beyond them. Sustained creative achievement requires knowledge of the field and a grasp of associated skills. It is possible to teach such skills and in so doing run the risk of neglecting the space required for creativity, but the alternative is to ignore the mutual interdependence that exists between freedom and control at the heart of creative processes (NACCCE 1999). With reference to Barrett's criticism (1996:70)

of experimentalism, insufficient attention was given to expounding those rules in order for the pupils to work with creative intent. Arguably, the balance had shifted too far in support of freedom. A definition of creativity proposed by the NACCCE report (1999:29) offers 'imaginative activity fashioned so as to produce outcomes that are both original and of value.' In addition, the report lists four characteristics of the creative process: (i) the involvement in imaginative thinking, (ii) the aim of achieving an objective, (iii) the generation of something original, and (iv) the attribution of value towards the product. Such a definition provides a potential model for creative working in the music classroom.

3.2.4 The Making of a Musician

Development of 'musicians' according to the Western model requires the interplay of social and cultural factors including parental support, peer support, formal tuition, social reinforcement, and hours of practice leading to intrinsic motivation to continue (Sloboda et al 1996; Sloboda & Davidson 1996). Unsurprisingly, development into a 'non musician' (again as determined by the Western model of music) requires an absence of most or all of these factors. By comparison, the simple but crucial aim of generalist music education is to encourage all pupils to find a suitable point between these two extremes and become increasingly 'musical'. In order to achieve musical understanding 'children require opportunities to get on the inside of the discipline in order to appreciate and grasp its workings' (Plummeridge 1991:40). This statement moves beyond experimentation of sound and towards a committed application to a subject. 'Disjointed and casual experience will not achieve this end' Plummeridge continues. 'Pupils will have to master necessary skills, techniques and procedures (i.e. the grammars of music) to understand what it is to be involved in musical pursuits.'

(1991:40). This does not necessarily mean a narrow understanding of music based on performance ability alone, but an introduction to the basics of the discipline in order that pupils can work beyond a superficial and largely unrewarding level of participation. 'If children are to become musicians they will be required to learn something of the workings of music through action' (Plummeridge 1991:49) and, by so doing, realise that music is used as a method of communication and as a medium through which the individual can assert themselves and find commonalities with others. A reliance on experiential learning alone and the assumption that experience by default leads to learning, may, as a result, mean that the implicit pathways from exploration to understanding are not made.

The argument of 'practice into theory' (Evans 1994:4) as a teaching technique assumes that practical experience can be used as a basis for later abstract work. In order for this notion to be successful, the teacher must provide accessible and explicit links as well as the foundation skills to meet the demands and make sense of the practical tasks. Hargreaves (1996:215) argues that the intuitive experience and enjoyment should precede later inductive acquisition of formal musical skill. He criticises the deductive techniques employed in traditional music education where formal rules are taught from the abstract, which he claims were responsible for stifling the interest of most pupils for whom a career in music was an unlikely option. The key elements in the making of a musician are of importance to the thesis, given that the experiences of pupils (see Chapter 7) also reveal many of the key elements (social and cultural factors) in the making of a 'non' musician.

3.2.5 Playing and Performing in the Classroom

Composition and improvisation are integral parts of the National Curriculum for music. At Key Stage 3, these activities depend to a certain extent on the ability of the pupil to perform. There has been a progressive broadening of the previously narrow definitions of performance (DES 1985) to include playing by ear and improvisation. However, a degree of mastery of the voice or an instrument is required in order for the pupil to transmit the ideas in their head to their audience and fellow performers. An inability to communicate in this way may lead to feelings of frustration and ultimately a loss of interest. Control of sound production, dynamic and pitch change are necessary. The ability to play an instrument is dependent on a complex mixture of factors, not least musical cognitive skill (musical ability), physical dexterity and coordination (kinaesthetic ability) (Cope 1998:269). Classroom instruments (such as those designed by Orff) are suggested as enabling the majority of pupils to grasp the fundamental techniques through experiment, but lack of variety in resources and dependence on simplistic instruments can lead to pupil disengagement. A desire to play 'proper' instruments (see below) may satisfy the need for 'realism', but in the majority of cases also requires extended tuition and dedication in order for the pupil to experience successful feedback. At Key Stage 3 in particular, with monumental shifts in perceptions of self (Lamont 2002), the balance is not easily struck between providing achievable tasks and making those achievements perceptually valuable. Research into the use of ICT in the music classroom has suggested that the appropriate use of music software may provide one workable solution in the music classroom. Software enabled pupils to experience 'real' musical sounds, with immediate and professional sounding compositions (Pitts & Kwami 2002) as well as

providing access to sound manipulation similar to that experienced in authentic studio settings (Savage 2005).

The other side to the promotion of instrumental skill is the criticism that too high an emphasis is placed on the codes and symbols of music. 'Naming notes and recognising signs are ancillary skills for a player, not essential to performance nor to understanding' states Priest (1989:175), although it is important to add that 'understanding' in this context refers to the ability to appreciate and convey artistic expression through music. The argument is continued by Swanwick (1996a: 232) who writes, 'getting people to play any instrument without musical understanding – not really knowing music – is an offence against human kind.'

There would seem to be two important distinctions being made. First, is the difference in classification between classroom and 'orchestral' instruments and, secondly, the process of playing in order to achieve differing aims. Having encouraged pupils to experience music from the inside (through composing and performing on instruments or using the voice) Swanwick later warns against the playing of instruments without understanding. The dividing line between the two positions is indistinct and difficult to walk. To play with technical competence but to have no regard for emotion or expression would be to many to play 'unmusically'; to play with growing technical competence in a process of discovering for oneself how it is that a musician can communicate emotion or expression would be to many music educators an admirable aim.

Following declarations made by the then Secretary of State for Education David Blunkett (TES 2000), music provision at primary level underwent a change of emphasis. The government stated a political will for instrumental capacity to be a realistic goal for pupils through to the end of Key Stage 2. The implied message can be considered that musical ability (specifically the ability to play an instrument) is to be valued and encouraged. Whether this was at the expense of, or in addition to, classroom music was, at this point in time, unclear. 'All schools should have the resources to teach music. Every child should have the opportunity to learn an instrument' Blunkett proposed (Times Educational Supplement November 17th 2000). Although later comment (Kelly 2000) was to highlight the need for additional resources before such changes could be made, such a proposal may have implications for provision at Key Stages 3 and 4. Will the considerable investment required to equip pupils with instrumental capacity be rewarded with higher numbers opting to continue study beyond the compulsory requirement? Evidence from Chapter 2 would suggest not as yet, although there has been insufficient time elapsed for interventions made at primary level to have shown in outcomes at GCSE. Perhaps more importantly, can the majority of pupils for whom Key Stage 3 marks the end of 'school music' be prevented from prematurely disengaging from a fundamental strand of their arts education? Plummeridge (1991:81) considers it to be 'unlikely that conventional music skills can be developed beyond a fairly elementary level within the context of class lessons...because conditions for skill learning are not favourable.' If the opinion of Plummeridge (1991) proves accurate, provision would have to be organised as part of the peripatetic teaching framework, thereby undermining the perceived status of inclusive classroom teaching once more.

The 'statements of attainment' as described within the National Curriculum for Key Stages 1, 2 and 3 conform to a notion of sequential or spiral development, and can be closely related to the work of Swanwick & Tillman (1986). As a result of a study examining pupil composition, Swanwick & Tillman proposed a model of musical development designed as a helix in which progression from the base to higher levels indicates increasing awareness of psychological concepts such as mastery, imitation, imaginative play and cognition. There is an implied agreement between the stated educational objectives of Key Stages 1, 2 and 3 in the National Curriculum for music and this view of sequential development. For example, in Key Stage 3 Level descriptors, pupils able to 'repeat short rhythmic and melodic patterns' are considered to be working at Level 1. These same basic skills, when mastered so that the pupil can, in addition 'improvise melodic and rhythmic material within given structures' are deemed to be working at Level 6³⁷. Mills (1996b) warns that dependence on an all-encompassing model, especially with reference to assessment, can lead to difficulty. If as Mills (1996b: 115) suggests it is helpful to revisit lower levels on the helix when dealing with new musical experiences such as contact with traditions outside our own, then a simple measurement of how 'high up' the spiral an individual is with reference to a specific task gives an unrepresentative picture of the complexity of true musical development. If, however, as an alternative to this quasi-Piagetian model, musical development is more accurately described as pupils having achieved the necessary skills for meaningful inclusion in the 'artistic process' by the age of 7 (as proposed by Gardner 1983) then such considerations are largely meaningless much beyond Key Stage 1.

³⁷ See Appendix N for attainment levels for Key Stage 3 Music.

Recent political will has led to a flourishing of interest and funding for music initiatives aimed at young people in order to promote the intrinsic value of participation in the arts. Amongst these, the Music Manifesto was launched in July 2004 in order to 'provide greater opportunities for our children and young people to develop their creative potential through music' (Marc Jaffrey, Music Manifesto Champion 2005). Through a five year plan, this initiative seeks to join together provision and training so as to offer a wider breadth of musical experience in school and other than school contexts³⁸. Focusing specifically on singing in primary schools, the National Singing Programme (*Sing Up*) has involved many thousands of pupils in playground singing games in an attempt to re-ignite interest. Teachers have been involved with a wide variety of workforce development focussing on the use of singing in the classroom to support learning and teaching across the curriculum. As part of the *Sing Up* programme, magazines with DVD teaching resources were available for all primary schools and an extensive songbank established on the *Sing Up* website that enabled teachers to bookmark and highlight songs appropriate for use in the classroom. More widely the media has recently been dominated (both as part of national campaigns and by public demand) by talent shows and competitions in which perceived musical ability is rated and celebrated. To date, a large number of these initiatives and sources of supplementary funding have focused on music outside the classroom context or music outside the school context. Again, only time will tell if this renewed enthusiasm will translate into more demonstrably musical pupils in the classroom context.

³⁸ The Music Manifesto as launched by the Schools Minister, David Milliband and the Arts Minister, Estelle Morris, together with signatories from the music industry. See <https://www.musicmanifesto.co.uk> for further details.

3.3 Motivation and Motivation in Music

A central concern of this thesis is to understand why some pupils engage with classroom music activities whilst others do not. Put simply, this diversity of response relates to the type and level of motivation that an individual has in relation to a task. This can be considered a dynamic process in which the beliefs held by the individual about themselves and their actions intersect with others in the social setting and with the outcomes achieved. Following this 'process model' (Connell 1990), the discussion below (i) defines motivation (Section 3.3), ii) describes self-efficacy and the centrality of self-efficacy in learning (Section 3.3.1), (iii) considers the notion of stickability (Section 3.3.2), (iv) means of support (Section 3.3.3) and also issues of (v) boredom, irrelevance and giving up (Section 3.3.4). The section ends with a summary of the research covered (Section 3.3.5). Each aspect is considered first in a general school or learning context and then in a specifically musical learning context. Much of the research on motivation in music has focused on instrumental ability and tuition, and it is considered to what extent these findings can be applied to the generalist music classroom at Key Stage 3.

Motivation explains why we initiate and persist in types of behaviour, particularly goal-directed behaviour (Brophy 1998 (in Austin et al 2006:213)). Motivational theory attempts to clarify the cognitive and affective processes that instigate, direct and sustain action by studying how these processes operate as goals, expectations, attributions, values and emotions (Schunk 1982). Our expectations and attributions impact strongly on achievement. For example, 'some people believe that their intelligence is a fixed trait' and as a result there is nothing that can alter this (Dweck 1999:3). Called an 'entity theory' of intelligence, this requires 'a diet of easy

successes' and challenge is considered to be a threat to self-esteem (Dweck & Leggett 1988). Others possess an 'incremental theory of intelligence which accepts that intelligence may be cultivated through learning' (Dweck 1999:3). For those with an incremental view, effort and engagement lead to raised self-esteem (op.cit:4). A pupil may adopt or be labelled with either one of these understandings of intelligence, and through intelligence, ability within a particular domain. The understanding and attribution that the pupil believes, is central to the way that they engage with a task. For example, research that explored concepts of musical ability 'suggested that for many it is defined by an end-state' in which the individual will be able to play, sing or compose (Hallam 2006:103). To achieve this end state requires a complex mix of prior knowledge, motivation, effort and perceived efficacy. Learning to play an instrument should be easier for those with prior knowledge, which may also reduce the time and effort required to achieve task competency. For those without prior knowledge, additional practice may compensate. However, this requires time and determination (Sloboda & Davidson 1996:184). Should the task present too great a challenge, the effort required may be considered excessive. The result is that the individual will cease to try. The difficulties encountered may be attributed to 'a lack of musical ability leading to a loss of self esteem, loss of motivation, less practice, and a downward spiral leading to the termination of lessons' (Hallam 2006:99).

This is further illustrated by considering the belief held by the individual concerning their abilities to improve. For example, a pupil who accepts an incremental theory of intelligence may begin to learn to play an instrument, find it difficult and decide to practice more so as to improve. A pupil who accepts an entity theory, may instead attribute the difficulty to a 'perceived lack of ability' of which she can do nothing

about, which may in turn lead to a ‘reduction in motivation and [the] pupil giving up playing’ (op.cit). Within a classroom setting, an underlying belief held by a pupil that they cannot achieve in music is an obstacle to both learning and participation. Children who believe that music ability to be stable and uncontrollable, and that they lack ability in music, will not be motivated to engage in music studies. Such ‘judgements are very salient in music’ (Austin et al 2006:222). Children’s beliefs about their own competencies in different domains have been found to be the strongest predictor of achievement (Eccles 1983). In addition, research suggests that ‘musical ability is often mistakenly seen as more innate than environmentally determined’ (Austin et al 2006:220). For a pupil in a musical learning context with a belief that they will not achieve (as a result of low self efficacy in the musical domain) and a belief that musical ability is largely innate (and therefore beyond their reach) there would seem little point expending effort. Further discussion of this point and the impact of such beliefs on the formation of musical identities and behaviours can be found in Chapter 4 (4.1) and Chapter 8.

3.3.1 Self-efficacy

The beliefs held by the pupil about their ability to learn are central to their ability to achieve in a learning context. An important social cognitive motivational process is self-efficacy, which is defined as ‘the conviction that one can successfully execute the behaviour required to produce the outcome’ (Bandura 1997:79). Put another way, self-efficacy thoughts refer to a person’s belief about the extent to which she or he ‘can do a task in a particular situation’ (McPherson & McCormick 2006: 323). The self-concept is based upon perceptions of personal competence in both general and specific domains. Self-efficacy refers to the belief that one is able to learn or perform

specific tasks (Pajares 1996). A strong sense of self-efficacy is developed through the mastery of a particular domain and where the setbacks experienced have been mild and infrequent. A resilient self-efficacy enables individuals to overcome obstacles and move forward in their learning. Mistakes are used to determine future (and hopefully successful) alternate strategies, and the speed at which the individual is able to bounce back after a failure distinguishes between high and low achievers (Bandura 1997). However, self efficacy cannot compensate for a lack of skills or knowledge. The belief that success is achievable must be based on a secure foundation of competencies (McPherson & McCormick 2006).

3.3.2 The Reward of Flow

‘The process of active engagement allows a learner to become immersed in an experience’ (Harkin et al 2001: 39). ‘Flow’ is a reward for those who actively engage with a task. It causes time to stand still. It is a concentrated feeling of total immersion in an activity (Csikszentmihalyi 1990). It is also an intrinsically rewarding element of learning. Adolescent instrumentalists report that they perceive their motivation to practise as decreasingly extrinsic as they age (Renwick & McPherson 2006 (in Austin et al 2006:225). Former systems of support³⁹ (and potential drivers of extrinsic motivation) such as parental or teacher expectation are replaced by internal feedback loops in which ‘being’ musical and experiencing periods of flow becomes increasingly salient. Within the school context, adolescents report experiencing flow most often during activities such as making or listening to music, rather than academic-oriented work or socialising with peers (Csikszentmihalyi et al 1993). A necessary part of the experience is not that the pupil ‘*practises* the role of being a [musician]..., learns the issues that excite such people, the problems that interest

³⁹ See Section 3.2.3 for a more detailed discussion of support systems.

them, and the tools that help them...so that the child may only learn empty tricks and procedures' but that they are able to 'inherit the *discipline* itself' (Bruner 1996: 84). In a classroom context, the skilful practitioner may be able to move beyond the transmission of the 'empty tricks and procedures' to enable pupils to experience flow, but this is not an easily achieved or straightforward task. Differences in flow experiences according to ability have been found amongst adolescents. Pupils achieving moderate success at a specialist music school reported less experience of flow than those achieving high success at the same establishment or those pupils attending a non-specialist state school (O'Neill 1999:134). This is of importance as it would seem to indicate that some pupils (despite demonstrable musical ability) react negatively to excessive challenge, which in turn may impact upon their motivation to persist (op.cit). The experiences of moderately achieving pupils within the specialist setting may relate to moderately achieving pupil in mainstream classrooms, where inappropriate challenge levels negate the possibility of flow and a consequent positive feedback of learning experience. Whilst research has shown that flow is experienced often in music (Csikszentmihalyi et al 1993), it is thought to occur only when there is an appropriate match between skill and challenge (Austin et al 2006:216). Pupils who encounter a task that exceeds their skills may experience anxiety, with a negative effect on learning motivation. Pupils who encounter a task with insufficient challenge may experience boredom, with a negative effect on learning motivation. Neither pupil will be able to engage meaningfully with an inappropriately challenging task and without meaningful engagement, flow cannot be achieved.

3.3.3 Means of Support

Means of support may arise from a variety of sources and play an important part in sustaining pupil learning and progression. Types of support differ greatly and may include emotional support, in terms of empathy and understanding, structural support, in terms of equipment provision and transportation, motivational support, in terms of encouragement and providing rewards or learning support. In school settings, pupils 'can find support, encouragement and understanding from their peers, especially if they possess similar interests' (Austin et al 2006:215). Within a learning context, peer collaboration enables the exploration of ideas. In these horizontal dialogues between learners that test one another's ideas, 'intellectual development takes place' (Harkind et al 2001: 55).

Practitioners and skilled peers can facilitate learning in a similarly horizontal fashion, best described by Bruner as 'scaffolding' to indicate a way in which structure can be brought to a learning situation within the 'zone of proximal development' (in Wood et al 1976). Tasks and language are adapted so as to provide appropriate level of challenge whereby the pupil is able to construct understanding above their current level of mastery. The intention is for 'learners to engage with a teacher (the more competent adult or peer) in order that each student's thought processes can be stimulated to nurture ideas and enquiry and encourage competency' (Harkin et al 2001: 54).

For pupils who begin to learn instruments 'social factors, such as parental support, teacher's personality and peer interactions, [are] central to their success' (Hodges

2006:63)⁴⁰. Shared factors amongst child musicians included starting at an early age, parental support and a first teacher who was friendly rather than merely technically competent⁴¹. These factors have been found to be of more importance in achieving high levels of musical performance than the amount of dedicated practice time (Moore et al 2003). Young musicians are particularly dependent on parental figures to encourage good practice habits (Kemp1996:243). Effective parental support includes encouraging feedback from the teacher, being present during lessons and participating in practice activities (Sloboda & Davidson 1996:180). Supportive parents were also found to increase their own participation with music (most notably listening to music) as a result of their children's efforts and to express the value that they attributed to both the music and the child's commitment to music (Sloboda & Davidson 1996:180). Recent research investigating differences and commonalities between classical and non-classical adult musicians has revealed significantly different developmental profiles. For example, classical musicians tended to engage with music at an earlier age and were influenced and supported by family members and teachers. Non-classical musicians were more likely to have started playing later and have been influenced by well-known performers (Creech et al 2008:230). The empirical investigation of the home environment of musically able children suggests that parental singing and playing, availability of instruments and recorded music, valuing of music by parents and participation in music by siblings are positively correlated with musical achievement (Hargreaves 1986:102). Although young children report a

⁴⁰ A number of factors, including socioeconomic status, self concept in music, reading achievement, scholastic ability, measured musical ability, math achievement, and motivation have all been proposed as valid predictors of continuing to play a musical instrument (Young, 1971; Mawbey, 1973; McCarthy, 1980; Klinedinst, 1991; Hallam, 1998a) in Hallam (2006:99).

⁴¹ Much of the research quoted in this section focuses on pupils who learn music within a specialist framework of one to one tuition and extensive periods of solo practice. Issues of parental support and the valuing of music for children in the generalist classroom are discussed in Chapter 8.

preference for and are more successful when they find that their music teacher is friendly rather than technically competent (Moore et al 2003), it has been suggested that, as the child ages, the relationship changes from 'playing for the kind teacher' to one of self-motivation to become a better player that is not dependent on the pupil-teacher personal rapport (Sloboda & Davidson 1996:182). However, parents and teachers who mistakenly apply external pressures or coerce children are 'inviting rebellion and drop-out at a later stage' (Kemp 1996:244). It would seem that in much the same way as the successful musician requires a complex array of support factors, so there is an equally complex array of factors underlying the decisions of those who drop-out (op.cit). In much of the research on drop-outs in academic domains, no one explanatory factor has emerged.

3.3.4 Boredom, Irrelevance and Giving Up

The following section seeks to explore two linked but distinct issues; the factors that influence whether or not a pupil will initially engage with music in a learning context and the factors that may cause the disengagement of a pupil from music in a learning context.

Within most school contexts there is a strong sense of ethos, which may be described as the 'overall feel, style, or climate of a school' (Hallam 2002b:63). This shared understanding may be explicitly or implicitly communicated, but problems arise where pupils do not feel included or recognised within the setting. Within any dominant group, subcultures exist that together constitute the social make up of the school. Each subculture is likely to have their own, very different, social realities and

values (Salmon 1998:84). When pupils do not feel valued by the school they may 'seek other ways of maintaining their self-esteem...through subcultures which hold anti-education values, where it is cool to be disaffected' (Hallam 2002b:54). This may not extend to the school as a whole institution, but rather be held by particular groups of pupils in different subject domains. For some pupils, the classroom curriculum ignores what they already know; labelling their knowledge as essentially worthless (Salmon 1998:89). Levels of disaffection have been found to be higher as the pupil progresses through secondary school (Salmon 1998:77) where 'too many learners...are unengaged and fail to achieve their potential' (Harkin et al 2001:3). However, this is not to suggest that disaffection is a necessary consequence as 'in seeking to understand, to master, what interests and excites them, young people typically show resources of commitment and enthusiasm seldom seen in older people' (op.cit:78). It is proposed that in a musical context, pupil 'interest in and belief about the relative value or importance of learning opportunities are major determinants of task engagement (initiation and continuation of musical learning) and achievement striving (time spent practicing and types of practice behaviour)' (Austin et al 2006:227). The relevant factors at work are interest and value, as in the absence of either 'the knowledge presented in the classroom seems all too often dead: inert bits of disconnected information' (Salmon 1998:77). Without interest, it has been argued that pupils are unlikely to perform at their true level of competence (Coleman & Hendry 1999:39) and learning experiences are unlikely to result in a 'connection that makes for understanding, for intellectual ownership, for meaningfulness' (Salmon 1998:78). It is proposed that 'useful knowledge'

'...is constructed by learners in an interactive engagement with issues that matter to them, whereas the reality has been described as an agony of irrelevance and boredom that the bright and well motivated endure, while others drop out or fail' (Harkin et al 2001:4).

It has been suggested that increased levels of pupil choice and greater responsibility for their own learning may ameliorate this effect (Hallam 2002b:78). Many music teachers have embraced pupil choice in the music classroom, particularly in terms of musical genre. This has not however, been without problems. Mills (1993) identifies that the ownership of specific musical genres by pupils is a problem specific to secondary education when 'open-mindedness' towards music sources rapidly decreases (at around 13 to 14 years of age). The willingness to accept different styles is replaced by a need to identify personally with a particular genre or artist (Hargreaves & North 1999). Coupled with this there is evidence that, whilst children are born with the capacity to learn any musical genre (an experience-expectant system), the specific musical style or styles (experience-dependant systems) depend on the culture in which one is raised. As a result, to an adolescent who has been exposed only to Western music, the microtunings and polyrhythms inherent in non-Western music may be difficult, if not impossible, to apprehend or produce (Patel et al 2004 (in Hodges 2006:55)). This would suggest that the use of many different musics in the music classroom may create difficulties on a variety of levels. By contrast, the variety of musical styles used in primary education has been cited as a strength (OfSTED 2002). The personal territory of musical genre is 'vigorously defended by school students' and any attempt 'to approach [it] with a critical, demystifying intent is likely to meet with determined resistance' (Richards 1998:17). The struggle to maintain and understand contemporary music resources is an endless battle as 'many subjects, both academic and vocational, change so rapidly that often motivated students, with access to the latest information via the Web, know as much or more than the teacher' (Harkin et al 2001: 31). It is 'notoriously difficult for teachers to know more than students about popular music' and to persuade the students that 'what

teachers know is more and important' (Richards 1998:17). For many music teachers this will present 'a formidable challenge to their professional identity,' both as musicians and as teachers (Harkin et al 2001: 31). Equally, the presentation of 'musician' provided by the teacher influences the way in which pupils come to recognise themselves as 'musician'. There is a need for the 'musical role model to be both relevant and attainable' (O'Neill 2006:471).

It would seem both simplistic and misleading to claim that the musical worlds of teacher and pupil are so mutually exclusive that there cannot be some level of consensus. York (2001) questioned secondary school music teachers in order to ascertain their musical background, the styles of music used in class and their personal listening preferences. Findings suggested that the training, classroom practice and personal listening habits of music teachers did not match the interests of pupils. Although these teachers reported using pop and rock songs in their lessons, this was in order to capture pupil interest rather than as a result of the inherent value of the music itself. Despite teachers listening to a range of different musical genres, classical music remained the most frequently heard musical genre in classrooms. Adolescent pupils invest heavily in a particular genre (Lamont et al 2003) and would expect their teacher to do the same. Durrant questions if it is the role of the teacher to 'enter the musical world of the adolescent within the school context?' (Durrant 2001:2). Evidence of doing so in terms of genre alone would indicate not; Spence (2006:13) reported that pupils confronted with Hip Hop and Rhythm and Blues in a classroom context were disappointed to find the tracks chosen to be dated, the teacher embarrassed by the sexual and profane content and the attitude of the teacher towards the music to be insincere.

Of those who continue their musical education, it is suggested that there is often ‘a process of self-selection’ that takes place by which only those ‘with exceptional talent or interest are likely to persevere’ (Green 1997:227). Some instrumentalists are able to ‘disregard perceived pressures to conform to stereotyped gender schema’ and opt instead for a form of individualism (Kemp 1996:115). As a result, they are ‘concomitantly less likely to be de-selected at a later stage’ (Green 1997:227). Those who do disengage from music are likely to perceive themselves as less musically able, with less supportive parents (Frakes 1984 (in Hallam 2006:99)). These students are likely to view the necessary time and effort required disproportionate to the rewards gained (Hallam 2006:99). Other influential factors in discontinuing include ‘the search for a new identity and wider interests, and rejection of certain aspects of parental values’ (Kemp 1996:114).

3.4 Adolescence

‘Adolescence is more than puberty’.

G. Stanley-Hall (1904) (in Savage 2007:63)

At the turn of the twentieth century, Stanley-Hall published a breakthrough text in which he identified the intermediate state between child and adult as being ‘not just biologically determined but socially constructed’ (in Savage 2007:66). This description has been subsequently confirmed as a ‘sociological category rather than a biological one’ (Frith 2005). Stanley-Hall, a genetic psychologist, coined the term ‘adolescence’ and in Western society, proposed a new stage of life which would

increase dependency and delay entry to the world of work (op.cit:66)⁴². For Hall, despite recognising adolescence as a social construction, the life developmental stage was driven by physiological changes, including an increase in sexual activity in which the individual was subject to huge mood swings⁴³. At that time, adolescence was considered to fall between the ages of fourteen and twenty four. This time span has, in the intervening hundred years been revised, with adolescence beginning for some individuals as early as nine or ten years old and continuing 'for many until well after their twenty first birthday' (Coleman and Hendry 1999:8). Early entrance to adulthood has become increasingly polarised (Jones 2004:16). For some 'adulthood comes early, in effect still following the traditional working class patterns' (op.cit.) whilst others are marginalised, since many young people are financially dependent on their parents through university and beyond⁴⁴ (Montgomery 2007:68). This notion of 'extended dependency' as a result of financial support, is thought to be a predominately middle-class phenomenon (Jones 2004).

⁴² Stanley-Hall published widely but was not the first or the only writer concerned with the question of youth at this time. His two-volume text synthesized a range of discourses including race, sexuality, class, gender and age many of which contained contradictions and opinions that would not be deemed acceptable by modern standards. His work is however, an indicator of the considerable change that took place with regards to education, the workplace, individual rights and class relations during this period (Griffin 1993:11).

⁴³ Much of the practical advice Stanley-Hall gives refers only to male adolescents and suggests hard physical exercise and Christian worship so as to distract the individual from sexual urges. He proposes that the mental anguish experienced during adolescence is as a consequence of learning to control inappropriate sexual desires (in males). Later writings have identified organisations such as the Boys Brigade and the Boy Scouts as continuing this tradition of a masculine culture that encourages rational command over mind and body (Mort 2000) and as a means of policing youthful sexuality (Weeks 1980).

⁴⁴ Changes in funding for undergraduate courses at British universities and the introduction of tuition fees has resulted in the individual accumulating student loans for each academic year that they complete. This coupled with high housing costs can result in a continued financial dependence on parents/caregivers beyond the age of 21. According to government statistics, in 2004, 58% of young men (aged 20-24) and 39% of young women (aged 20-24) in England lived at home with their parents/caregivers (ONS 2006).

There is a danger that adolescents and teenagers⁴⁵ ‘appear in our cultural talk as synonymous with crazed hormones’ (Lesko 2001:1) which in turn feeds the notion of adolescents being ‘emotional, unpredictable and often confused’ (op.cit:3). An attempt to move beyond the developmental framework in which young people have ‘naturally occurring, largely biologically generated characteristics, behaviours and needs’ (op.cit:7) is to accept that this is not the sole or even the primary measure of who and what they are.

In later conceptual frameworks, adolescence was viewed as primarily a period of psychological rather than biological development by psychotherapists such as D.W. Winnicott (1896-1971). ‘Growing up is an inherently aggressive act’ Winnicott (1989 [1968]:144-5) proposed, in which the adolescent engages in a psychological battle with their parents in order to ‘kill them’ and by so doing, emerge as a separate individual. The focus of adolescence as a time of achieving autonomy through breaking from the family is considered to be culturally biased and linked to ‘an individualistic ideology central to Western social and economic organisation’ (Gillies 2000:214). Winnicott highlights rebellion, immaturity and irresponsibility as necessary and healthy aspects of adolescence that resolve as independence is gained (Winnicott 1969:756).

Erikson described this psychological battlefield in terms of identity formation. As a neo-Freudian psychoanalyst, he viewed adolescence as a period in which personal identity emerged and developed through a psychological process in which some

⁴⁵ The term teenager is avoided throughout the research at the request of the pupils involved. It was felt to be a patronising and childish term that related to biological age alone and presupposed that the individual had not already begun to mature on a social and emotional basis before the end of their twelfth year. The term tweenie to denote pre-teenagers is also avoided as it was felt to be highly patronising description indicating that teenager was a stage all children must aspire to.

elements of the individual were retained from childhood identifications, whilst other elements are rejected. Here, the influence of the cultural setting is crucial, as the adolescent is engaged in 'faddish attempts at establishing an adolescent subculture' (Erikson 1968:128). The individual may appear 'morbidly, often curiously, preoccupied with what they appear to be in the eyes of others...and with the question of how to connect...with the ideal prototypes of the day' (op.cit:128). The exploration of self through the reactions of others means that the adolescent may appear self-centred as they believe themselves to be under constant scrutiny. They may act as though part of a performance, with an imaginary audience (Elkind & Bowen 1979:40-44). The role of both the real and imaginary audience is two-fold: to act as mirror or commentary to the changes in the individual and to propose alternative choices that may be acted out (and accepted) or reacted against (and refused) (op.cit). The important part played by significant others in the immediate social circle of the adolescent such as friends, peers and family members, forms part of the discussion below (see Section 3.4.1).

Criticisms of Erikson's theory stemmed from the assumption that all young people underwent a psychological crisis, when for the majority this did not appear to be the case (Coleman & Hendry 1999:209). Despite the culturally embedded notion of 'storm and stress' during adolescence, subsequent research has repeatedly demonstrated that this is the experience of the minority⁴⁶. Adolescence as a life stage, it is argued, is not, in itself, intrinsically stressful although some individuals may experience this way (ibid). From an anthropological perspective, adolescence is seen as a period of transition, the 'in-between or liminal phase between childhood and

⁴⁶ A large body of work has been published that questions the storm and stress notion of adolescence. These include Bandura (1964), Douvan & Adelson (1966), Rutter et al (1976), Feldman & Elliot (1990) and Rutter & Smith (1995).

adulthood' (Montgomery 2007:47) where the individual does 'not quite fit or fully belong' making 'youth a rolling moment of social tension and unease' (Hall 2003:117). This understanding of adolescence refers to 'tension and unease' much like the 'storm and stress' mentioned above. However, the emphasis is instead placed on the relationship between the individual and their cultural setting rather than the individual and their changing bodies. This requires a dual psychological adjustment, not only 'the development of the individual's identity' as 'separate and different from others, but also a sense of self-consistency, and a firm knowledge of how one appears to the rest of the world' (Coleman & Hendry 1999:27).

The terms 'teenager', 'youth' and 'adolescent' have all been used at different times and in different contexts to describe the 'life stage between childhood and adulthood, the transitional period between being dependent and independent' (Kehily 2007:3). The affluent 'teenager' came into popular use during the post-World War II boom in Western Europe, when young people were increasingly recognised as independently affluent and a new and distinct consumer group of leisure goods (Davis 1990; Green 1999). 'Teenagers' were associated with 'certain preoccupations and pursuits' that were recognised as 'expressive cultures' (Kehily 2007:252). 'Adolescent' as described above (see section 3.4) had been popularised by Stanley-Hall as a description of primarily the hormone-charged male. Social constructivists and those working with young people currently are most likely to refer to young people as 'youth' rather than 'adolescents' or 'teenagers' and by so doing emphasise the importance of cultural influence over biology. Despite the difference in terms used, it is the social construction and understanding of what it is to be a 'youth' that forms the basis of the following discussions, although to adhere to the wishes of the pupils

involved and to preserve the line of thought, the term 'adolescent' is used throughout⁴⁷. Changes that occur during the period of adolescence as a result of sexual maturation will be related to 'puberty'. A final, but important distinction is between 'adolescence': the life stage between childhood and adulthood during which common elements of experience or change may be noted, and 'adolescent': the individual, who seeks a unique path, set of experiences and interpretation of events.

It would seem that if the terms 'adolescent' and 'adolescence' are to be understood as cultural constructions, then definitions will continue to evolve. Public discourses are concerned to define the boundaries between child and adolescent, adolescent and adult (Brannen 1999:214). Each label is a product of the culture that creates and defines it and each definition will age, lose relevance and be replaced as the cultural setting from which the term arose, modifies. The various understandings of 'adolescence' are culturally and historically embedded. Each definition reflects the history of the youth it describes as well as adult preoccupations and panics over certain groups of young people (Griffin 1993: 23). The lifecycle of an individual has been divided into separate stages in a number of ways: by biological age, by consumption habits or by self definition for example (Montgomery 2007:55). What is clear is that the progression from one stage of life to another is neither static nor unambiguous and that as a result, the definition of the term chosen to encapsulate the stage can be neither static nor unambiguous.

⁴⁷ The term youth is avoided throughout the thesis, despite being perhaps a more appropriate description of the individuals involved in relation to the social constructionist perspective. The pupils involved felt that the term youth in common usage referred to young people as a problem and had negative connotations.

3.4.1 Friends, Peers and Family

As previously proposed (see Section 3.4), during adolescence the individual is required ‘to determine the exact nature of his or her self’ and, by so doing, form a ‘coherent whole which makes up the essence of a person, clearly separate from parent and other formative influences’ (Coleman & Hendry 1999:52). Parents and early formative influences are, for most pre-school children, likely to comprise of the family unit and supplementary adult care givers. From childhood through adolescence, the individual self is ‘established within a multitiered social system’ (Youniss 1999:23). As the child ages, the social system widens especially as the individual enters a formal educational setting such as nursery, reception class or full time schooling⁴⁸. During adolescence, a vital element in the process of self-determination are those significant others who form the immediate social circle in which the adolescent mixes⁴⁹. The influential others are most likely to form part of the nuclear or extended family, friendship group or peer networks. The nature, number and influence of the significant others is likely to change according to context in which the individual encounters them. Reference is made in later discussions to the potential influence of friends, peers and family on pupils perceptions of themselves as ‘musicians’ (see Section 4.1, 4.5 and Chapter 8 for further discussion). The purpose of the present discussion is to define friends, peers and family; outline their likely capacity to, and arena of, influence. In addition, consideration is given to the extent that these groups act in opposition to one another or the individual adolescent.

⁴⁸ The term child is used to describe an individual who has not yet reached adolescence. Within this section, comparisons are made between pre-adolescent (child) and adolescent behaviours.

⁴⁹ This is not to deny the ever increasing impact of both media and technology on the emerging whole.

Family groups differ greatly in their make up and an important change for the adolescent in relation to the family groups is the process by which they separate themselves from whatever is presented as 'parent' or 'caregiver'. For children with siblings, this may in addition, involve continuing to identify themselves as different and separate from what is presented by brothers or sisters⁵⁰.

Friends are described as those who form 'small close-knit groups which give support, companionship and re-affirm self identity' (Coleman & Hendry 1999:140). These friends perform four functions for the adolescent: (i) the partial replacement of the family unit as companions and confidantes, (ii) the provision of a sense of belonging separate to the family unit, (iii) the support and challenge of an emergent identity and (iv) the ability to learn about the world through discussions and interactions (Berndt 1999:51). These friends will, by virtue of the age related school entrance, usually be of a similar biological age to the adolescent unless the friendship is formed in an 'other than school' context. Friendships within the school setting are more often of a horizontal (same age) nature created by timetable restraints and common interests. In comparison, friendships formed outside of school are more likely to be determined by geographical proximity (the neighbourhood) and leisure activity, creating more vertical relationships. Within a school or 'other than school' context, close friendship as opposed to peer groups, 'develop by choice and by mutual preference for characteristics and collaborative activities' (Coleman & Hendry 1999:144) which, in turn, enables those within the friendship 'to be fairly critical, and even scathing, of the fashion styles, behaviours and general social conduct of other groups' (op.cit.) The

⁵⁰ The nuclear family of two parents and genetically related children is increasingly uncommon as the social understanding and legal acceptance of what a family is has altered. Increasing numbers of lone parents, step-families or same sex parents has diversified the concept of family. Due to the make up of modern families, the process of separation and identification by the adolescent may be further complicated by multiple parent and sibling figures.

ability of friends to influence an adolescent in a school setting may be related to the level of achievement displayed by the individual. According to Ball (1981) friends were more likely to negatively influence low achieving students and positively influence high achieving students. Irrespective of achievement, Sebald (1986) suggested that 1:3 adolescents would make their own decisions rather than be influenced by friends, peers or family. Susceptibility to influence may relate to issues of confidence and self-esteem in the adolescent. Those who lack confidence are most likely to follow friends (Savin-Williams & Berndt 1990) whilst those of high self-esteem are most likely to influence others (Berndt 1999).

The extent to which friends exert an influence has also been related to the relationship between the adolescent and their parents: adolescents with permissive parents are most likely to be influenced by friends, especially negative influences. It has been suggested that rather than using friends as simply 'mirrors to establish their own identity', adolescents 'manage their friendships in highly pragmatic ways, aware of the tensions, difficulties and points of difference inherent in their social bonds' (Brooks 2002:463). Interactions between young children are most likely to be object-based (for example a toy) whereas older children base more of their interactions around shared understandings of the world around them (Davies 1982).

Children's peer cultures, in which interactions take place, are shaped by two desires: that of 'communal sharing' in which the individual wants to share and enjoy social participation and that of 'control' in which the aim is to gain control over their own lives (Corsaro 1999:27). Children establish 'basic norms of reciprocity, discussion and mutual understanding' in their friendships (Youniss 1999:21). It is suggested that

these norms are extended to friendships during adolescence. However, the perception of the parental figure changes from one of 'unilateral authority' to one of increasingly 'shared authority' in which the parent is accepted as a potentially flawed, but worthy of respect as a result of their care-giver activities (op.cit). This has also been described as the shift in which the parent as overt agent of social control is overtaken by the internal self-control exerted by the adolescent (Bernstein 1971, 1975). During this process, the rules that govern parent-child interactions are renegotiated and 'rules' gradually disappear to be replaced by an 'adult-like' relationship based on equality, trust and understanding (Brannen 1999:219). The disappearance of rules indicates that control has shifted from a visible (and explicit) to an invisible (and implicit) form of control (Bernstein 1975). This would also suggest that the adolescent is capable of using both peer and the parental relationship in order to construct their emerging sense of individuality rather than needing to 'withdraw from parental relationship in order to develop' (Grotevant and Cooper: 1986). Further evidence that the peer and parental influence may not always be oppositional suggests that

'the two groups may be influential in different arenas. Thus, young people will listen to their friends when it comes to questions of fashion or social convention, but will refer to their parents over school issues, careers, morality and so on' (Coleman & Hendry 1999:155).

Peer groups can serve a different function to that of close friendships. The peer group may 'set the general norms of adolescent behaviour for those who are attracted to identify with their values 'at a distance', and perceive – and receive – their norms, not necessarily face to face but perhaps via media images' (Coleman & Hendry 1999:140). Peer groups during late childhood are often single sex and this is considered to be a time to rehearse the traditional sex roles before the onset of adolescence (op.cit.). Thorne describes how, when notions of gender are most salient,

other definitions of self are marginalised, leading to the sexes adopting ‘opposite and even antagonistic sides’ (Thorne 1993:66) which may in turn support gender stereotypes and heighten gender differences. It has been argued that during this period, the focal concerns, or values and interests deemed relevant by the peer culture differ: boys’ focal concerns revolve around notions of masculinity with an emphasis on physical competition and self reliance, whereas girls, by contrast value conformity and compliance (Adler et al 1992:169). These findings by Alder may not reflect the breadth of cultural norms now experienced by contemporary adolescents, as later research has revealed that ‘alongside these traditional gender patterns there are also signs of change emerging in how young men and women negotiate friends and relationships’ that ‘signal rearticulations of femininity and masculinity’ (McLeod 2002:216). Indeed, findings have suggested that although some individuals may maintain friendships within traditionally gendered ways, others demonstrate characteristics that contradict this binary division. For example, Hey (2002:68) refers to the ‘violence and passion’ in girls friendships, whilst Redman et al (2002:180) describe boys relationships as ‘intimate, devoted and faithful’.

It has been suggested that ‘adolescents are characterised as succumbing to ‘peer pressure’ and being part of peer cultures that socialize them to peer norms’ (Lesko 2001:4). The potential influence of the peer group (both positive and negative) can be an important element in identity formation (see Section 4.1 for a more detailed discussion). For an individual who cannot relate to their peer group, the experience can be ‘immensely dispiriting and undermining’ (Cowie 1999:137) as they feel ignored or invisible. Unfortunately, those who fail to form close friendships with a peer group may develop behaviour patterns that perpetuate the problems that they

have encountered (op.cit:138). The wider peer culture within which the adolescent sites their friendship groups may also 'act as a hazard, creating unfavourable norms both by providing incorrect, or indeed false, information, and by producing inaccurate expectations about behaviour' (Coleman & Hendry 1999:143). However, some assert that descriptions of peer pressure are inaccurate in both the direction and strength of friends' influence (Berndt 1999:64). It is worth noting that 'peer groups are not unique to adolescence, nor do they first appear in teenage years' (Coleman & Hendry 1999:140). If the influence of friends is not restricted to adolescence, individuals of all ages have to potential to be 'influenced by all the people with whom [we have] formed close relationships' (Berndt 1999:68). However, Horrocks (1976) suggests, that while not confined to adolescence, these group relationships gain an added importance in terms of status, whereby conforming to the actions and standards of peers insures reflected group membership. Through this function peer groups play a 'special role in adolescence' (Coleman & Hendry 1999:140).

3.5 Gender and Sex

It has been suggested above (see Section 3.4.1) that friendship and peer relations differ according to whether the individual is male or female. Further consideration of the nature and impact of both gender and sex are considered below. This section is further subdivided so as to focus on three related areas; firstly that of (i) terminology and definitions (Section 3.5.1), (ii) negotiating gender in school (Section 3.5.2) and (iii) gender and achievement in school (Section 3.5.3).

3.5.1 Terminology and Definitions

Paechter (2007:75) states that 'it is not entirely clear when the distinction between sex and gender first emerged in Western literature' but that during the second half of the twentieth century, as a result of work by psychologists with transsexuals, working definitions were proposed that distinguished between the two terms. Gender as a concept was a necessary refinement in terminology that made the distinction between what women or men were 'as a consequence of their biology and what they were as a consequence of the societies within which they lived and the ways in which they were treated' (Oakley 1972 (in Cealey-Harrison 2001: 56). Stoller (1968: viii-ix (in Paechter 2007:75)) proposes that the term 'sex' relates to matters of 'anatomy and physiology' whereas areas of behaviour, feelings, thoughts and the amount of masculinity or femininity found in a person relate to the term 'gender'. Since this mind/body distinction, gender (and the psychological aspects of masculinity and femininity) was considered of more relevance, although this too has been challenged since the rise of sociobiology (Paechter 2007). Whereas some biologically based arguments (such as Essentialism⁵¹) may have considered gender to be genetically determined, a social constructionist understanding would suggest that gender 'is shaped by and through the society in which we live' (Kehily 2001: 117) and that this is a continual and interactive process. What can be considered to constitute masculinity or femininity has changed over time and will continue to do so. These

⁵¹ Essentialist positions argue that characteristics are fixed traits that do not allow for individual variation, variation according to context or variation over time. Most sociologists would argue that the distinction is clear between biological sex and gender role. However, some argue that even biological sex is not a fixed trait in that the body's physiology is also part of the process of social construction (Wittig 1992).

understandings will ‘differ between societies, as well as between groups within a given society’ (Robb 2007:115).

In both the following discussion and throughout the thesis, the term ‘sex’ will be used when the issue relates to the physical attributes recorded (for example examination results are analysed according to the sex (male or female) of the child at birth) and ‘gender’ when the measure relates to the social construction or understanding of maleness and femaleness within a cultural setting is referred to.

3.5.2 Negotiating Gender in School

Gender attribution during adolescence may be considered problematic. The onset of puberty (during which biological changes take place) may occur at a different stage to adolescence (during which psychological changes take place) and as a result ‘the bodies concerned are not fully developed and so remain somewhat androgynous’ (Paechter 2001: 50). At the same time gender difference (and the outward appearance of such) is of great importance to the individual. This can lead to ‘the exaggerated performance of gender’ as a means by which an adolescent may ‘avoid the humiliation of mistaken gender attributions from others’ (op.cit). This could explain both ‘the surge of stereotypical behaviour in terms of gender role performance at the juncture between childhood and adulthood’ (op.cit) and why gender constructions in both primary and secondary school settings remain ‘strongly polarized’⁵² (Francis and Skelton 2001: 3). Schools can be interpreted as ‘sites for the production of gendered/sexualised identities’ (Kehily 2001: 118) in which ‘practices and meanings are constructed and negotiated between teachers and pupils in the formation of personal identity’ (Green 1997:144).

⁵² See Davies (1989), Thorne (1993) and Francis (1998; 2000a) for further discussion.

For female pupils, 'there is now a greater degree of fluidity about what femininity means and how exactly it is anchored in social reality' (McRobbie 1994:157). However, despite an increased sense of fluidity, the portrayal of 'feminine' becomes problematic in terms of everyday interactions. Adolescent girls are 'encouraged to relate to their bodies as objects that exist for the use and aesthetic pleasure of others' (Aapola et al 2005 (in Robb 2007:139)) and yet this must be balanced against unwanted male attention that would identify them in the eyes of their female peers as 'slags' rather than 'good girls' (op.cit:140).

In terms of the developing sense of 'masculine', Connell (1995) has been influential in shifting from any one definition of masculinity to a plural and socially situated notion of masculinities. However, within any context, Connell argues that certain versions of masculinity will dominate (op.cit). In a secondary school context 'it is possible to identify a range of different ways of 'doing' masculinity' although within any setting there is likely to be one model that overpowers the rest and 'to which all boys need to aspire to achieve social acceptance' (Robb 2007:115). Within any rule bound institutional setting such as a school, non-conformity may become 'a powerful mode of conformity' in which being 'loud, disruptive and abusive becomes the norm' and can be interpreted as the 'enactment of a particular heterosexual masculinity' (Kehily 2001: 121).

Homophobia may also be presented as part of an emergent masculinity in adolescent males, suggesting that the struggle to establish oneself as 'normatively heterosexual' is a very significant feature of identity formation (Frosh et al 2002:258). Those who

are perceived to 'deviate from the acceptable codes of masculine behaviour' have imagined gay behaviour attributed to them by others in the group (Nayak & Kehily 1996:214). Some have argued that homophobia is 'a routine feature of contemporary young men's performance of masculinity' and 'a response to the unsettling of traditional gender roles and the need to reinforce the boundaries of young masculinity' (Robb 2007:129). In order to consolidate themselves in terms of a gendered identity it would seem that many males need to present themselves as polar opposites to femininity and within that some (mis)understanding of homosexuality. The risk associated with not achieving a public display of 'other than girl' and 'other than gay' is to not achieve social acceptance within the peer culture.

Relating gender differences more specifically towards music in school, research suggests that female pupils are more positive in both attitude and competency beliefs towards the subject than male pupils (Crowther and Durkin 1982; Eccles et al 1993; Green 1997) and that music is regarded as a 'feminine' subject (Green 1997). However, there is evidence that the increasing use of music technology and the performance of popular music in classroom contexts may allow 'increasing space for masculinity' (Comber et al 1993). Instrumental choice has also been found to be gendered, with females preferring flute, piano and violin whilst males opt for drums guitar and trumpet (O'Neill and Boulton 1996). Male pupils have been found to have a more narrow choice of gender appropriate instruments (op.cit) so as to avoid engaging in feminine behaviours (O'Neill 1997). Both male and female pupils have been described as engaged in a restriction of musical activities to gender-stereotyped behaviour (Green 1997). Those who violate gender boundaries are likely to attract less peer support (O'Neill & Boulton 1995).

3.5.3 Gender and Achievement in School

Achievement, both at Key Stage 3 and Key Stage 4, was discussed in Chapter 2 in relation to sex and curriculum subject. Such an approach has received criticism and Skelton argues that the 'complexity of gender and achievement cannot be simply 'read off' crude basic data' (2001:165). Achievement may be interpreted differently, for example, female achievement can be characterised as the result of hard work and rule-following. Whereas male pupils are more likely to be described as 'creative, brilliant, and having flair, even if often lazy or disruptive' (Salmon 1998:72). This differential logic is applied in failure too; 'male pupils are lazy and uninterested; female ones are simply incompetent' (Salmon 1998:129). A criticism of the frequently quoted underachieving male and achieving female is the extent to which the pupils involved differ not only in terms of gender and achievement, but according to socioeconomic background. If background is taken into account then 'girls who succeed are overwhelmingly middle class and the boys who fail are working class' (Walkerdine et al 2001 (in Kehily 2001: 156)).

3.6 Summary

The background influences that continue to shape the nature of music education are complex and seem still to exist within a series of polar opposites. There is a persistent (albeit mistaken) belief that musical ability is somehow innate and, therefore, that pupils can be separated into the musical and the non-musical despite growing numbers of voices who say otherwise. Music education can be defined as a training undertaken to achieve high levels of performance (specialist tradition) or by contrast a more general notion of becoming more musically aware and competent within the

cultural setting (enculturation and the generalist model). A statutory requirement for music to be a foundation subject of the National Curriculum since 1992 and thereby recognised as equally important as a number of other academic areas, has seemingly undermined the confidence of some music teachers to teach the suggested breadth of musics and the willingness for adolescents to share their music in a school context. Historical records would suggest that adolescence has always been a period of 'storm and stress' and yet others claim that this is social myth without basis in the lived reality of the majority of young people. The construction and portrayal of gender has never been as fluid as contemporary society now allows and yet, during adolescence, individuals struggle to display stereotypical behaviours so as not to be misinterpreted by their peers. Parental support is a vital element for the success of young musicians and yet the wrong level of support leads to rebellion and demotivation. In summary, there are many factors at work in the musical education of our young people; not least the values and understandings pupils bring with them to the learning context.

What can we take from these contradictions? Perhaps of most importance is the value attributed to music and music education by a wide variety of people for an equally wide variety of reasons. First and foremost are the pupils; those adolescents who have invested a great deal of time and energy in the music of their choice, whether through listening or performing. Secondly, the teachers, who commit on many levels to providing musical experiences in a classroom context (and beyond) in the best way that they are able. The discussion that follows will focus on the very personal nature of the relationship adolescents form with music and the way in which music is used as a tool, a means of communication, as a barrier or means of escape.

Chapter Four

Identities, Identifiers and Means of Escape

The following discussion builds on both the evidence presented in Chapter 2 (The National Picture) and Chapter 3 (Adolescents, Adolescence and Music) in order to work towards a draft model of adolescent musical identity in school and other contexts. Building on what has previously been presented in terms of achievement and participation in music education at Key Stages 3 and 4, and the conceptualisation of adolescence as a developmental stage, the following discussion will focus on the ways that adolescent pupils perceived experiences of the secondary music classroom. In addition, the discussion will illustrate the uses that adolescents make of music in other than school contexts and the reported part played by music in the search for identity.

Evidence in this chapter will at times, offer alternative, somewhat contradictory findings from Chapter 3, Section 3.3 (Motivation and Motivation in Music) and Section 3.3.4 (Boredom, irrelevance and Giving Up) in particular, with regards to motivation and engagement with music. These differences are crucial to the understanding of adolescents and music⁵³ as the context in which the music is encountered can determine the extent to which the individual is willing to engage. The debate that follows suggests that a personal relationship is formed between the individual and their chosen musical genre(s); and provides evidence that, for some, such a relationship may never be fully articulated when acting in the role of pupils in

⁵³ The different ways in which adolescents relate to music in a classroom setting and in other contexts is central to this thesis. However, this is not to suggest that these different relationships with and through music are restricted to this section of society alone. It is rather that the everyday context for most adolescents restricts the choices that they are able to make about what they do and how they present and represent themselves. Music, as a product and activity, is theorised as an accessible, affordable, demonstrable and recognisable descriptor.

a music classroom. The use of music in the development of identity and notion of the self is considered first (Section 4.1), closely related to music as tribal identifier (Section 4.2) and music as vehicle for gender role exploration (Section 4.3). Music as means of escape in emotional, spatial and physical terms is then considered (Section 4.4), before drawing the evidence together to propose a model of adolescent musical identity (Section 4.5). The chapter ends with a summary of the findings (Section 4.6).

4.1 The Development of Identity and Notion of the Self

4.1.1 Identities and Self

A simple understanding of the construction and positioning of self in relation to others was the proposed 'personal pronoun model' (Elias 1970), in which the individual referred to him or herself as 'I' and to others as 'you', 's/he', 'we' or 'they' (op.cit: 127). Identity is concerned with belonging; it is 'about what you have in common with some people and what differentiates you from others' (Weeks et al 1990:88). Within the personal pronoun model, 'I' is the notion of 'self' and the construction of personal identity is closely connected with both the 'we' relationships (like me) and 'they' relationships (not like me) (op.cit). However, other evidence suggests that the formation of identity is more complex and involves not only 'a contribution to the collective identity of social groupings' but also consideration of 'the individual's subject-position with reference to various discourses' (Green 1997:4).

Self-identity (or identity) is the global view that we have of ourselves. Within this, we have multiple self-concepts that may be either context or domain related. For example, self-esteem is our evaluation of our own worth and self-efficacy relates to

our understanding of personal control (Coleman & Hendry 1999). Both self-concept and self-esteem are thought to multidimensional, context or domain related and may act independently or dependently according to context (op.cit). The self-image has been described as aspects of appearance, personality and the social roles we play (Hargreaves et al 2006:136). The self-image develops as the individual begins to monitor their own behaviour and compare it with the behaviour of others. This interactive social comparison can exert control over what the individual does or says. In addition, the individual compares their own behaviour with what they expect of themselves in terms of an idealised self-image (Hargreaves et al 2002:8). If the comparison between self-image and idealised self, or self-image and actuality leads to a discrepancy, this may lead to a lowered self-esteem (op.cit).

Tajfel (1978) proposed that the maintenance of self-esteem in relation to others in the cultural setting was a fundamental link between the 'personal-identity' and 'social-identity' that together comprise self-identity⁵⁴. In social identity theory, he proposed that high self-esteem was related to identification with groups with a positive image. The individual would seek to maximise any differences between their group (the in-group) and all others (the out-groups). The distinction between in-group and out group serves as a basis for self-evaluation (Hargreaves et al 2002:8). When personal identity is salient, behaviour is primarily based on individual characteristics. When social identity is salient, behaviour is based upon an acknowledgement of group memberships (Tajfel 1978).

⁵⁴ Social-identity is closely linked to, but distinct from personal-identity. Social-identity relates to the elements of self-identity that are derived from belonging to a particular group. The individual may maintain multiple social-identities that relate to various different social contexts. Personal-identity relates to the elements of self-identity that are determined by individual personality traits and interpersonal relationships (Tajfel 1978; Tajfel & Turner 1979).

In Western cultures there has been a 'progressive decline in the influence of tradition and social institutions in the formation of values and identities' (Thomson 2007:149). It is argued that this process, described as detraditionalisation (Heelas et al 1996), individualisation (Beck 1992) or disembedding (Giddens 1991), has resulted in the formation of identity and forms of belonging becoming increasingly fluid, uncertain and subject to individual choice (Thomson 2007:149). Whilst some have conceptualised identity as a 'sense of personal location' providing the 'the stable core to your individuality' (Weeks et al 1990:88), others reject the notion of stability, referring instead to multiple and fluid identities that may contradict one another.

As an active and dynamic process, identity is more than the result of being 'identified, or identifiable, the object of others' attributions: it suggests a degree of agency in subjective self construction' (Richards 1998:47). Symbolic interactionists argue that the individual 'performs' on the basis of the meanings and understandings that they develop through interactions (Skelton 2001:168). The identity 'is constantly being reconstructed and renegotiated according to the experiences, situations and other people with whom we interact in everyday life' (Hargreaves et al 2002:2). Identity is no longer considered as static, but rather a continuing process of identification and dis-identification (Skeggs 1997).⁵⁵ It is through the constant process of (dis)identification that the 'self' is constantly refined (Skelton 2001).

4.1.2 Identities in Adolescence

As proposed above (see Section 4.1.1), identity formation can be considered an active and ongoing process, which is not 'resolved at one point in time, but continues to re-

⁵⁵ Late modern theorists, such as Giddens and Beck, propose that the destination point of the fixed identity is no longer relevant and we are, it is argued, 'all teenagers, trying on identities, searching for an illusive security' (Thomson 2007:151)

emerge again and again as the individual moves through late adolescence and early adulthood' (Coleman & Hendry 1999:64). Identity formation begins long before adolescence and may continue long after. However, the features upon which comparisons are made begin to alter as the individual matures. Identity is based on both 'personal idiosyncratic features and on social comparative features', with individuals in middle childhood (approximately 7 years of age) beginning to use comparative judgements and social or psychological attributes (Lamont 2002:43). Subsequently, in early adolescence, the basis of identity formation changes again, as there is a reduction in emphasis upon 'activity-related characteristics' and an 'increase in psychological comparison' (ibid). In terms of self esteem, for those in early adolescence, body image becomes particularly relevant. Satisfaction with body image has been found to correlate with high global self-esteem (Coleman & Hendry 1999:58). Social acceptance by peers and academic achievement were both found to contribute to self-esteem, but to a lesser degree (ibid). Others suggest that peer acceptance has the strongest potential impact on perceived self-esteem, especially in terms of the wider peer group. It is suggested that the behaviour and attitude of classmates rather than close friends appears to impact more highly on adolescent self-esteem (Harter 1990:368).

It is suggested that the adolescent who wishes to integrate into society faces conflicting demands; that of 'playing appropriate roles' and 'selfhood' (Coleman & Hendry 1999:52). In the UK, for example, there has been a tradition that social class impacts highly on the leisure activities of adolescents. 'Middle class' young people are described as more likely to be involved in adult organised leisure pursuits and by contrast less likely to be engaged in peer-oriented casual leisure (Hendry et al 1993).

Continued detraditionalisation (Heelas et al 1996) and individualisation (Beck 1992) have lead to a reduction in traditional understandings of what is 'appropriate' and models of 'self' and the impact of the class system. The growing centrality of the individual in this process appears to be interwoven with an explosion in widely available media and technological innovations. Such changes in the cultural environment are reported to be new and important sources of socialisation for adolescents (Arnett 1995). Adolescents have become massive consumers of media products and materials (Palladino 1996). However, the process of consumption is not passive, but rather an 'active process through which individuals begin to make sense of the world around them and define themselves and their place within it' (Kehily 2007:272). The variety of media readily available is used for entertainment, stimulation, coping, as a way of identifying with aspects of youth culture and for identity formation (Swidler 1986; Arnett 1995; Shaw et al 1995). Consumption allows, encourages and involves adolescents in the exercise of agency (Kehily 2007:274) in which elements of the available media that they reject are as indicative of 'self' as those with which they identify. The media materials chosen represent or reflect important aspects of themselves and their views of the world. Interest in these sources may be short lived 'in their pursuit of information about the possibilities of life' (Arnett et al 1995:514). The materials may be contradictory and partial, belonging to several subcultural categories. The tendency to create fixed and rigid subcultural categories by some academics is driven by the idea of 'authentic' in youth culture and is perhaps indicative of the adult's desire to compartmentalise rather than the adolescent's need to experiment (Hyder 2004:35).

Consequently, in contemporary society, it is increasingly difficult ‘to categorize young people in terms of neatly defined, distinct subcultural groups, such is the diversity of influences and identities at play’ (Hyder 2004:37). However, despite this notion of identity fluidity within the wider society, adolescents are often identified and labelled within specific contexts, such as the school. Referring again to the ‘personal pronoun model’ (Elias 1970) in institutional settings such as schools, it is often the third person perspective that dominates (he/she/they). As a result, the individual is understood first and foremost as part of an institutional process (Thomson 2007:156). Schools have the power to identify children, and by so doing, position them in ways which will not ‘enhance their experience of subjective agency’ (Richards 1998:48). ‘Once crystallised within a known identity, it is hard for a young person to be seen differently’ and, as a result, to act differently (Salmon 1998:71). In attempting to integrate into society the adolescent faces not only the conflicting demands of ‘playing appropriate roles’ and ‘selfhood’ (Coleman & Hendry 1999:52), but the conflicting demands of the different settings in which such experimentation takes place.

4.1.3 Musical Identities in Adolescence

Identities are multifaceted, as various self-concepts exist within the individual that relate to different domains and contexts (Coleman & Hendry 1999). The development of a musical identity stems from the biological predispositions towards musicality (see Section 3.1) and is consequently shaped by the social and musical interactions that the individual encounters in their everyday lives (Hargreaves et al 2002:7; Trevarthen 2002). Identity is described as ‘a process not a thing, a becoming not a being’ and the experience of ‘music making and music listening is best understood as an experience

of this self in process' (Frith 1996:109). There is, however, an important distinction to be drawn between 'identities in music' and 'music in identities' (Hargreaves et al 2002:14). Both are equally important in beginning to understand the way in which pupils experience the music classroom.

'Identities in music' are based on social categories and cultural musical practices (op.cit). For example, research suggests that by the age of 7, pupils are able to self-describe as 'musician' or 'non-musician' based on activities within the music classroom (Lamont 2002:47). This finding is supported by the work of Harter (1999) who proposes that domain-specific self-images, such as 'musician', are thought to have become part of a generalised self-concept by the age of 8. Such distinctions are also made by children according to instrumental ability or by the extent to which they receive formal music tuition (Krumhansl & Shepard 1979), as well as factors relating to parental support, peer support and practice regimes (Sloboda & Davidson 1996). Within a music classroom, the distinction may simply relate to those who perceive themselves as being able to perform music and those who cannot (Durrant & Welch 1995). During adolescence, for some individuals their 'identity in music' plays a fundamental role in the formation of self-identity and as a consequence on the behaviour (as compared against others and idealised self) of the individual in the music classroom. Listening to music is considered to be a primary leisure activity of adolescents (Zillmann & Gan 1997:162). Recent research has suggested that adolescents listen to music (as either a passive or interactive activity) for up to 6 hours a day⁵⁶ and that music collections (in whatever form) are considered to be one of their most valued possessions (Kamptner 1995; British Music Rights: 2008). However, the

⁵⁶ Passive listening is defined as background music and accounts for just over half of all listening. Interactive listening is described as the music being the main focus of their attention and accounts for just under half of all listening (British Music Rights Survey: 2008).

listening activity is less likely to be one of the cultural musical practises that define the status of 'musician'. (For further examples and discussion of pupil 'identities in music' see Chapter 7, Section 7.1 and Chapter 8).

By contrast, 'music in identities' relates to the way in which music is used as a resource in the formation of personal identity (Hargreaves et al 2002). During adolescence, 'music in identity' for some, plays a fundamental role in the formation of self-identity and, as a consequence on the behaviour (as compared against idealised self) of the individual in the music classroom. Through middle childhood, peer groups comparisons become increasingly important to children's musical identities. During adolescence, attitudes towards music will dominate musical identities (Lamont 2002:43). Music appeals to adolescents as it enables them to formulate positive social identities (Hargreaves et al 2002:1; Tarrant et al 2002:139). Through selection of specific musical genres, the individual is able to demonstrate not only who they aspire to be, but 'who [they] are' (Cook 1998). Peer relations are maintained through balancing the outward display of musical likes against a prominent display of musical dislikes (Tarrant et al 2002:136). The peer network, and the social context created by the peer network is a vital factor in the musical behaviour of adolescents (op.cit). Until middle childhood (at around age 8) research suggests that children are open to a wide variety of musical genres. This 'open-mindedness' rapidly decreases from the ages of 13-14, when the willingness to accept different styles is replaced by a need to identify personally with a particular genre or artist (Hargreaves & North 1999). Musical preference has also been found to vary according to a number of factors, including mood, time of day and social context (North & Hargreaves 2000; Sloboda et al 2001; Hargreaves et al 2002). The extent to which an adolescent may need to listen

to music is reported to be based on 'their mood, attitudes and experiences concerning the situation and activities taking place around them and the company of other people' (Saarikallio & Erkkila 2007: 93).

What adolescents choose to listen to has been found to indicate certain forms of behaviour and beliefs. Musical taste may be influenced by social structure and in particular 'conformity to group norms' (Hargreaves 1986:182). For example, a preference for 'defiant' music has been related to forms of rebelliousness (Dillmann-Carpentier et al (2003), in North & Hargreaves 2007:59; Took and Weiss 1994; Jipson 2007⁵⁷) and the position of 'outsider from a wider social group (Becker 1963). Conversely, liking liberal versus conservative musical styles is associated with liberal versus conservative behaviours, attitudes and personalities (North & Hargreaves 2007:60). An individual's response to music may be determined by 'the variables involved in the three interacting components of any given listening situation, namely the listener, the music, and the listening situation' (Hargreaves 2006:136). According to this finding, an adolescent who is faced with a popular song in a classroom context may not find the song any more engaging than a work from a different century. In a large study (n=2465) of listening habits of 13-14 year olds, North et al (2000) found that needs related to 'self-impression management' (for example, listening in order to be cool, or listening so as to please others) was the most frequently cited reason for listening to music. These findings have been supported by others (Tarrant et al 2000; Sloboda et al 2000). Within a secondary school setting, adolescents increasingly 'devalue school-organised music, and instead begin to favour musical activities that they can organise themselves' (Boal-Palheiros & Hargreaves 2001). In the home

⁵⁷ Jipson (2007:449) examines the history of 'hate rock' which is linked to white racial extremists groups

context, the desire for independence may impact upon the activity of instrumental practice, which is often 'associated with parental control and a focus of everyday life in the home' (Sloboda 2001:247), as the focus of the adolescent shifts in preference to 'increasing assertions of autonomy, identification with peer groups and life outside home' (op.cit). Music may play a growing part of peer group culture as, 'for today's youth, access to music has been blown open...for them to test, try out and to own' (British Music Rights Survey 2008). As a result, the 'copying and sharing [of music] amongst young people is culturally endemic' with 92% of 14-17 year olds owning an MP3 player (op.cit).

When adolescents choose to perform music, in both school and home contexts, they seek to organise and define their own musical activity and through this their own identities in music and musical identities. Recent research findings have argued that in order to satisfy the needs of an adolescent, a musical activity must be voluntary. 'Since the endeavour to regulate mood [is] based on personal goals, the satisfaction of these goals [is] guaranteed only by personally pursuing them in self selected ways.' (Saarikallio & Erkkila 2007: 93). This has far reaching implication for engaging musical activities in the classroom, if, as proposed, 'the adolescents' appreciate freedom in their choice of playing, want to make their own decisions about the kind of music and volume levels of the music they listen to, and aim to engage with music because they feel like doing so, not because they should' (op.cit:94). As a result of such freedom of choice, adolescents involved in the research reported a 'flowing experience of effortless and concentrated involvement' (op.cit:98), similar to that described in Section 3.3.2, 'The Reward of Flow'. However, achieving such freedom of conditions within a school setting could be challenging.

Music has the potential to play a fundamental part for adolescents, either in the formation of an identity in music (I am a musician) or in the use of musics to form an identity (I listen to this music, therefore, I am like these people). Assuming that peer groups are a central feature of adolescence and that individuals are motivated to form and maintain positive evaluations of these groups, then music might contribute to this process by providing a context for intergroup differentiation (Tarrant et al 2002:138).

4.2 Music as Tribal Identifier

The terms 'tribes' and 'neo-tribes' draw on the work of Maffesoli (1995), Bennett (1999, 2000), Blackman (2005) and Hesmondhalgh (2005) to describe loose groups of young people whose stylised tastes and lifestyles come together during moments of shared interest. As described by Hyder, youth identities are 'multi-accented and shifting in character' (2004:37) and, as a result, membership of any one tribe may be short-lived. Indeed, recent studies of youth formations indicate that the definitions of subculture 'cannot be fixed in terms of earlier studies or socio-cultural moments' (Kehily 2007:27). Adolescents can be unwilling to invest in fixed position in relation to a musical genre, which is described as 'a strategy commensurate with the need in adolescence to keep tastes and identities mobile'. Individuals are more inclined to engage in fixed identity so as to avoid being attributed with musical tastes that contravene traditional gender roles (Richards 1998).⁵⁸

Music provides an ideal shared resource for an adolescent community. Not only is music easily accessible and constantly changing, each genre invites adherence to codes of dress, behaviour and language. Research has highlighted the ability of music

⁵⁸ See Section 4.3 for further discussion of gender role exploration in music.

to act as a label, or 'badge' of identification (Frith 1981). Once affiliated to a particular tribe or badge, this membership is used to express a particular identity that differentiates the in-group from all others (Dolfsma 1999). By asserting a sense of ownership over a particular musical genre, the adolescent is able to make two linked but separate distinctions: by not only claiming the music as the authentic property of one group, but by excluding and discrediting the involvement of 'others' (Hyder 2004:40)

Green (1997:148) argues that it is only with an increasing sense of autonomy afforded by adolescence that an individual may move beyond 'vicarious involvement' in subcultures available through the media into a deeper involvement in which they make subtle use of insignia that advertises this. Affiliation to a tribe or sub-culture may also be used to convey information to others, upon which they form more global judgements. This further strengthens the 'importance placed on the peer network when making decisions about musical preference' and allegiance (Finns 1989). North & Hargreaves (1999) found that individuals who expressed a preference for high status musical genres (for example popular music) were more positively perceived than those who preferred low status genres.

4.3 Music as a Vehicle for Gender Role Exploration

As previously stated (see Section 4.1.2), the adolescent who wishes to integrate into society faces conflicting demands: that of 'playing appropriate roles' and 'selfhood' (Coleman & Hendry 1999:52). A central part of the appropriate role playing is the portrayal of gender. As discussed above (see Chapter 3, Section 3.5.2), during adolescence this is an active and important process in which the individual attempts to

demonstrate their gender in order to avoid the mistaken attribution by others (Paechter 2001). Gender constructions are found to be 'strongly polarized' in secondary school settings (Francis & Skelton 2001: 3). During adolescence, it is suggested that music offers various culturally appropriate models of male and female behaviour that may form the basis for imitation and modelling appropriate roles (Dibben 2002:120). Engagement in such activities enables the construction of both individual and collective identities (ibid). There has been a historic tradition of appropriate musical activities, in particular cultures such that 'vocal music was considered appropriate for women' but that 'harmony and counterpoint were often considered too intellectual, too logical for a woman to attempt' (Peacock-Jezic 1988:4). More recently it would appear that musical activities within the Western Culture are increasingly available to male and female participants alike and yet 'large discrepancies still exist in the extent to which different kinds of musical activities are engaged in' (Dibben 2002:121). Research into teacher attitudes has suggested that female pupils are seen to use music as a means to express feelings, show cooperation and perseverance, whereas male pupils are more likely to denounce all musical activities offered within the school setting (Green 1997:168). However, the implications of such gendered musical delineations may have limited relevance to the workings of the classroom. Male pupils are not necessarily more sexually assertive, confident and active during music lessons, nor do all female pupils prefer slow classical music and fear music technology (op.cit:186). The delineation of femininity or masculinity is part of both pupil and teacher experience and, as such, has the potential to increase or undermine confidence, affirm or interrupt identity (Green 1997:186).

4.3.1 Being Male in the Music Classroom

It has been argued that the imbalance in the way male and female pupils perceive music is based upon the perceived incongruity between music as a school subject and the gender role expectations of the adolescent male (Abraham 1995; Younger & Warrington 1996). The 'hegemonic young masculinity appears to involve physical 'hardness', sporting prowess and hostility to schoolwork' (Robb 2007:125). In many schools, through time and timetabling constraints, the choice between sport and music is reported to be often forced (Green 1997:168).

In a study of 11-14 year olds, the participants describe boys' policing of one another's masculine identities by positioning certain individuals, actions or responses as 'transgressing gender boundaries, rendering them effeminate or gay' (Frosh et al 2002:12). Male pupils create and succumb to heavy peer-pressure and pupils may avoid musical activities that are considered 'cissy' or 'un-macho' (Green 1997:168). Singing in particular, is problematic, although this may be overcome through the use of popular music, the adoption of a non-singing stance (through rap) or anti-singing stance (through punk) (op.cit:185). Research into teacher's perceptions of boys' singing revealed that male pupils are thought to be shy or reticent in terms of physical difficulties arising from the voice changing and physiological maturation (op.cit:152).

Some argue that it is easier for males 'to inhabit feminine corporeality and performativity' than it is for females to do the opposite' (Walkerdine et al 2001: 55). However, for a male pupil to engage in vocal or instrumental music involves taking a risk with his 'symbolic masculinity' (op.cit:185).

4.3.2 Being Female in the Music Classroom

There have been suggested 'difficulties for young women in outpacing boys' achievement in the classroom' in which female pupils are required to 'masquerade as 'one of the boys'' (Walkerdine et al 2001: 55). As part of the masquerade, a pushy or argumentative female would be understood differently by teachers and peers than the same behavioural traits in a male pupil (op.cit). As a result, in many curriculum subjects, the entry of females into the 'masculine norms of rational academic excellence' is felt to be achieved at a price, part of which results in the suppression of certain aspects of femininity and sexuality (op.cit:178).

In contrast, for female pupils, being 'good' at music within the school context 'usually means being conformist' rather than crossing gender expectations (Green 1997:191). Pupils who take part in classical music traditions have the opportunity to 'affirm their femininity in conformity with the perceived expectations and norms of the wider society, of the school, of the teachers, of other pupils and of themselves' (Green 1997:161). Within the school setting, female pupils are more likely to play instruments, but in a review of teacher attitudes, these are most likely to be confined to traditional or orchestral instruments, 'most notably flute or violin' (op.cit:153). 'the instrumental performance of classical music...especially solo, on keyboards, plucked strings and certain orchestral instruments is relatively affirming of femininity' (Green 1997:160).

For female pupils who chose to sing, it is largely their choice of repertoire that determines the potential for affirming or challenging traditional definitions of femininity. For pupils who chose to sing within the popular genre, 'attention is likely

to be paid to the nature of her display' and 'the level of 'attractiveness' which she signifies' (Green 1997:165). A female pupils who sings popular music with a microphone, plays drums or the electric bass potentially interrupts her display of femininity (op.cit:185). Musical performance, however, can offers the opportunity to retard the entry of a female pupil into the sexualised world, as the educational overtones of the act reduce the potentially sexualised connotations of a more public or professional settings (Green 1997:162). Girl performers in a school setting are considered less sexually available and less sexually suspect by the discourse surrounding the music (op.cit:163).

4.3.3 Being Different in the Music Classroom

Most adolescents struggle to maintain a performance of either masculinity or femininity within the music classroom. However, music affords the opportunity not only to affirm stereotypical gender roles as outlined above (see Section 4.3.1 and 4.3.2), but to challenge them. Female pupils in vocal performance can explore a sexualised identity within the protective setting of the school environment. They may explore a more independent stance of the solo performer or composer. Male pupils may explore more flamboyant behaviours through musical genre and performance style (Dibben 2002:129). The emergence of overtly camp, gay and bisexual imagery and performers in popular music and the media has provided appropriate models through which pupils can experiment with gender roles and challenge traditional assumptions (op.cit). Pupils who do take up alternative musical practices and, by so doing, challenge the conventions of gender delineations, begin to contravene stereotyping assumptions not only about music, but about a wider conception of masculinity and femininity. They do so at the risk of interrupting their own portrayal

of gendered identity. Pupils of exceptional ability have been found to be more readily able to cross such gender divides (Green 1997:187).

4.4 Music as Escape

A further way in which adolescents use music is in terms of mood regulation or forms of escape. As a transitional period with many developmental challenges, adolescence may be a life stage in which heightened emotional unrest increases the need for mood regulation (Halle 2003). As such, music, whether through performing or listening, can act as an escape from everyday life and the associated pressures. The form of escape varies and the following section is divided into a consideration of (i) emotional escape, (ii) spatial escape and (iii) physical escape.

4.4.1 Emotional Escape

Roe (1995) talks of the necessity for adolescents to 'kill time' and provide an 'opportunity to turn off the self' (Roe 1995:544). Much of the preceding discussion in this chapter has focused upon the adolescent's search for identity and, through identity, a notion of self. Listening to popular music, may allow 'adolescents to internalize strong emotional images around which a temporary sense of self can cohere' (Larson 1995:535). Conversely, the individual may also desire the ability to 'turn off the stressful emotions they experience during a long day at school', including as a result of 'interactions with peers' (op.cit). It has been argued that adolescents need to withdraw into 'emotional space' as a result of experiencing and trying to cope with acute anxiety (Collins 1996:47). They are left unable to cope with the levels of challenge and anxiety and seek emotional support or temporary oblivion (op.cit:50). Listening to music is an activity that is chosen 'deliberately as a response to negative

emotional states' (ibid). Music listening and playing 'facilitates a detachment from emotional preoccupations and worries' (Saarikallio & Erkkila 2007:98).

To listen to music is to achieve two things; to drown out the nagging doubts or critical voices and to nullify negative emotional states that further undermine self confidence. Participants in a study of listening habits amongst 13-14 year olds, indicated that listening to music fulfilled the need for mood self regulation (North et al 2000). Engaging with music has been considered 'a goal-oriented activity of the psyche' although the individual may not be consciously aware of it (Saarikallio & Erkkila 2007:89). Indeed, many adolescents report that, whilst they do not set out to play, sing or listen to music in order to achieve specific goals, they have a strong sense of what kind of music they think they needed at a given moment in time (op.cit:93).

Music listening also allows adolescents to 'transform from the uncertainties of the everyday world' to a 'leisure sphere', in which 'risk management seems to be at the control of the individual' (Beck 1992). Adolescents who struggle to exert control and demonstrate autonomy in everyday interactions can direct a number of parameters, such as volume, genre, listening medium and playlist.

4.4.2 Spatial Escape

Stålhammar (2003) compared the musical experiences of six adolescents, three of whom were English and three Swedish. The findings were consistent, despite geographical differences and revealed that relaxation, community and lifestyle were integral factors to their musical experiences. Stålhammar went on to suggest that these experiences take place within three different spaces: that of individual space

(involving only the listener and where the outside world does not impinge), internal space (involving significant others but excluding the outside world), and imaginary space (where style, attitude, appearance and activity define the experience) (Stålhammar 2003:67).

‘Individual space’ has become increasingly common and available to adolescents through the introduction of the Sony Walkman in the 1980s though to the ubiquitous use of MP3 and ipod players. Small, lightweight and portable, these technologies have enabled individuals to create an individual space wherever they go with the use of head or earphones.

It is perhaps the last of the spaces suggested by Stålhammar (2003:67), the ‘imaginary space’, that is most immediately apparent during adolescence; the visual cues of dress, appearance and attitude adopted in order to associate with a particular group or musical culture. This adherence to a ‘code’ affords young people admittance to a larger group in which it is not necessary to know or meet the individual members (and deal with further face to face interactions), but rather be accepted as part of the ‘in group’; vital to the development of positive self concept during a transitional period of adolescence.

4.4.3 Physical Escape

For all school age pupils, ‘being in a crowd is one of the defining features of school’ (Salmon 1998:31). For music students, the music room or department offers a physical escape during lunchtime sessions where they can be occupied, engaged and accommodated away from the crowds. Music practice rooms offer even greater level

privacy. Many 'leisure opportunities are restricted through conventions governing the use of 'space' (Coakley & White 1992) and these conventions are also found in the school context. Specific groups of pupils will habitually populate certain areas of schools and by default inhibit others from doing so. Many traditional leisure settings are considered to be male preserves, and that this lack of access to leisure 'space' for girls has meant that they often retreat into home-based activities (Hendry et al 1993). However, in an educational setting, particularly in music departments, the 'space' is often considered feminine through predominately female teachers and a perception of the curriculum subject as feminine (Green 1997:162-3); it is the male pupils who potentially risk their masculine identities by entering such physical spaces and as a result are less likely to do so (op.cit:245) . Female cultures tend to emphasis 'best friends' and close relationship in small groups. This results in some 'psychological discomfort' with collective team situations (Coleman & Hendry 1999:170). Conversely, this is reduced when the activity is one that supports the portrayal of the individual's identity.

4.5 A Proposed Model of Adolescent Musical Identity in School and Other Contexts

It has been argued above (See Chapter 3 and earlier in Chapter 4) that music is important to adolescents in a wide variety of ways. A necessary step is to suggest how these uses of music are drawn together in the formation of a musical identity. The proposed models of musical identity below (see Figures 23, 24 and 25) begin from the premise that the development of the individual in relation to music (of whatever distinction) is dependent on the contextual influences and social interactions in which the encounters take place. As such, Bronfenbrenner's ecological model (1979) provides a useful starting point (see Figure 22 below).

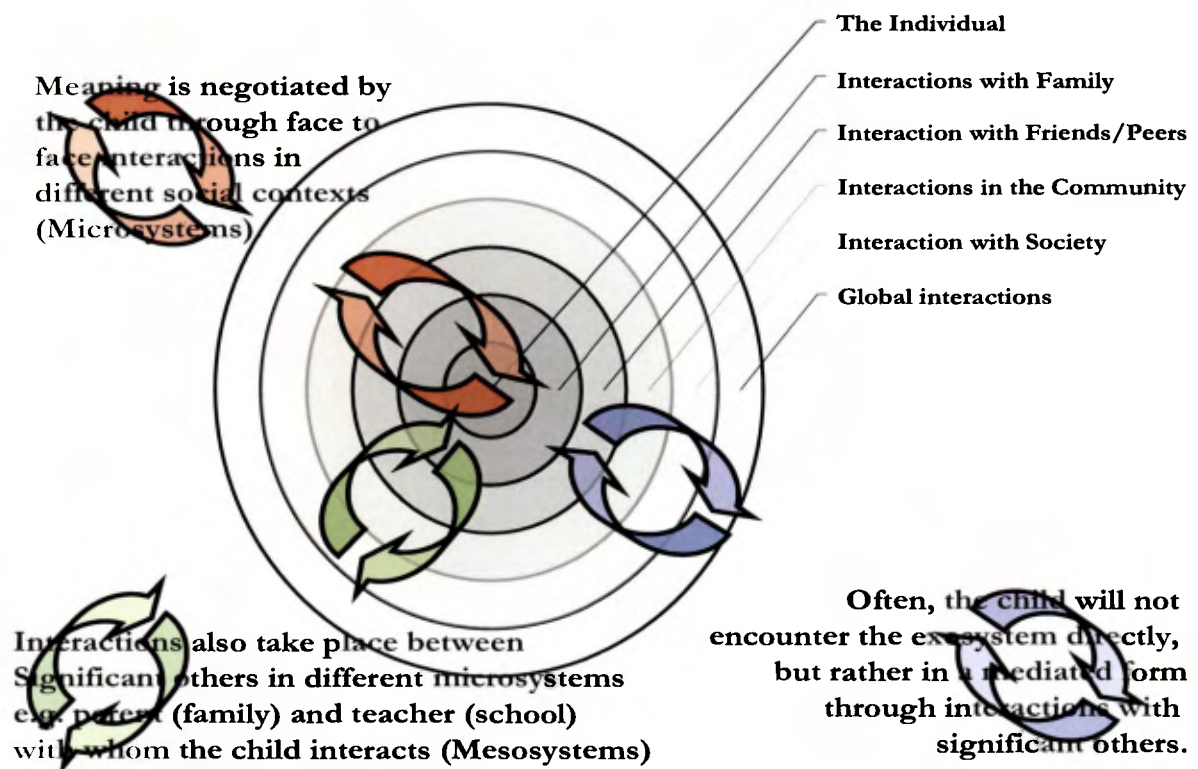


Figure 22: An ecological model of development: social contexts of development (adapted from Bronfenbrenner, 1979).

Brofenbrenner proposed a theoretical framework in which development (or learning) takes place within and is shaped by the social context. The individual exists within a series of microsystems, such as home and school in which they negotiate meaning through face to face interactions. Significant others within these microsystems also interact, for example parents (family context) and teachers (school context) creating mesosystems. These significant others are also responsible for mediating the wider beliefs represented by the exosystem with which the child is unlikely to have direct contact.

The relationship between the individual and various social contexts is reproduced as part of the proposed framework of adolescent musical identity. Figure 23 (below) shows the variety of contexts in which music encounters take place and the possible breadth of musical resources available to the individual. These contexts range from the intimate (the family group) and local to beyond to include global influences, such as the media and the internet. Giddens (1991) usefully terms this range of global influences that are locally available to be 'glocal'. Although the social contexts are initially arranged in this way, the individual may experience musical encounters in any one, or series of contexts. At such moments, the model, like a deck of playing cards, is shuffled to reflect the social context most salient to the individual at any given time. Beyond the microsystems, different layers of influence exist. The mesosystem describes the potential relationships between microsystems, for example, community musicians who are invited into the school to give demonstrations. In Figure 23 this is shown by the arrows that link and interlink the available music sources. At a higher level, the exosystem, includes influences such as government policy and the media and operates to exert other influences.

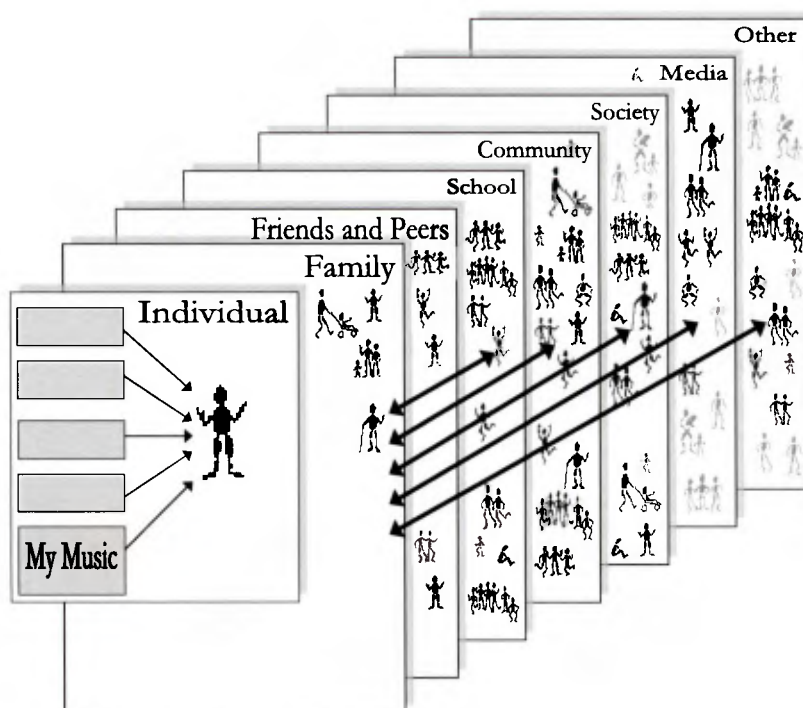


Figure 23: 'Musics available to me' (actual and potential): an inter-personal perspective.

In this model, the exosystem operates as a series of microsystems as issues of government policy are most likely encountered through the mediated setting of the classroom (as reported in Chapter 2). Due to technological advancement and affordability, the media operates both as part of the exosystem and as a microsystem. The macrosystem describes the dominant beliefs of a particular cultural setting. In this model, the macrosystem describes available musics in 'other' contexts; musics that exist but may not impact on the individual. This inter-personal perspective view of musical encounters describes the musics available to 'me'. It does not indicate to what extent the individual engages with the available music. Keil (1994) suggests that we live at the interaction of three cultures: members of a 'super culture'⁵⁹, several 'sub-

⁵⁹ The 'super culture' has been described as a 'nation's shared values' as 'inhabitants of particular geographical locations tend to speak the same language and share cultural values, the super culture can often be understood as national' (Lull 1997). With the increase in worldwide communication, others have argued that there is, in addition a 'super culture' which acts as an 'umbrella' within which individuals from disparate cultures can communicate (Hongladarom 1999).

cultures’⁶⁰ and ‘intercultures’. To this is added ‘idio-culture’ or culture of self (see Figure 24).

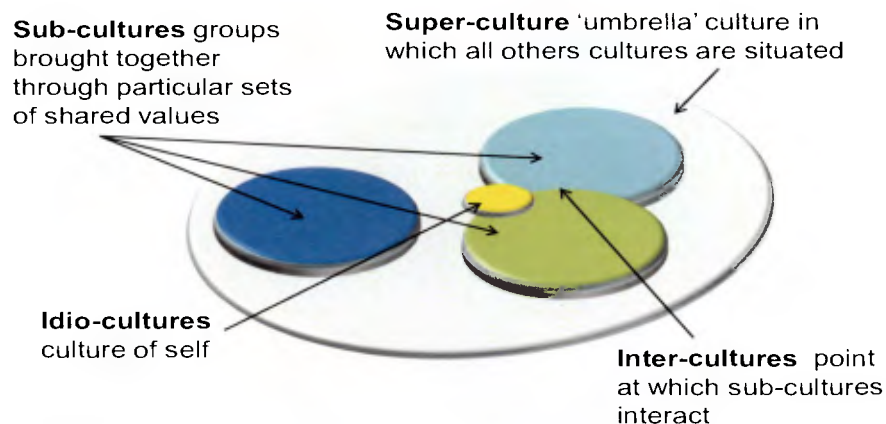


Figure 24: Layers of culture: idio-culture, sub-culture, inter-culture and super-culture.

With reference to Figure 25, it is the idio-culture that is described. Here, the individual is situated in relation to the musics that they have encountered (such as in the musical contexts described by Figure 23) and, consequently, actively engaged with. This figure (23) represents the personal relationship that an individual has with music from an intra-personal perspective⁶¹. For the adolescent, ‘music I listen to’ may include material that is deemed valuable and relevant by its capacity to

⁶⁰ Gelder (2007) argues that sub-cultures are social, with their own shared conventions, values and rituals. The qualities that identify a ‘sub-culture’ as distinct may be linguistic, aesthetic, religious, political, sexual, geographical, or a combination of these or other factors.

⁶¹ For further discussion of the importance of ‘music I listen to’ see Section 4.1.3, 4.2. and 4.4. For further discussion of the importance of ‘music I perform’ see Section 3.3.2, 4.1.3 and 4.3. For further discussion of the importance of ‘music in my family’ see Section 3.3.3 and 3.3.4.

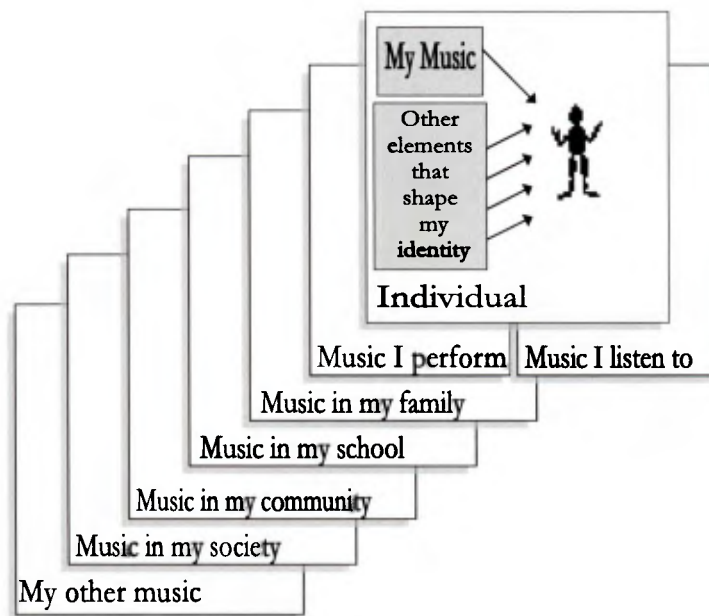


Figure 25: 'Me and my music': an intra-personal perspective.

regulate mood (See Section 4.4.1), enable the exploration of gender (see Section 4.3) or provide emotional escape (see Section 4.4.2). 'Music I perform' may include material that particularly identifies the individual as a 'musician' (see Section 4.1.3), allows them to experiment with performing as a male musician (see Section 4.3.1), is valued as a means to achieving flow (see Section 3.3.2), or embraces the karaoke-type performance alone or with friends. Through each musical encounter the individual is storing elements that support their views of themselves as musical beings and rejecting those that do not. Through this process of assimilation and rejection, the information stored on the 'deck of cards' is under constant revision. The prominence of any one element is dependent on a number of factors, including the social and psychological context and the social or emotional need. The relative importance of one 'card' in relation to another may also change over time, according to context, musical activity, emotional state, social grouping and other influences of identity. It is

possible for an adolescent to maintain multiple versions of 'me, and, my music' depending on the potential disparity between the musical contexts that they encounter.

There is a further relationship between the available musics (see Figure 23) and 'me, and, my music' (see Figure 25) in which both 'decks of cards' are brought together (see Figure 26). Here, the resources filed away as valued to the individual (intra-musical) are shown in relation to the available musics the individual encounters (inter-musical). As before, 'glocality' (Giddens 1991) refers to the global influences that can be accessed on a local basis (largely through the use of the internet). For example, the adolescent may perform a piece of music in the school context. However, this is not to assume that the experience is necessarily assimilated into 'music I perform'. To do so would need to involve an active engagement and valuing of the experience.

Image redacted due to third party rights or other legal issues



Figure 26: Personal experience of the music in relation to available music in the 'glocality' (Giddens, 1991).

Equally, music may be encountered in the community, such as piped music in restaurants, but may not appear to register on 'me, and, my music'. Underlying the proposed framework is the research need to understand the relationships that the individual establishes with the music in some way, such as whether or not the music is valued and engaged with. The transience of 'music and me' is less important than the willingness to engage.

4.6 Summary of Chapter 4

It is proposed that the individual's ability and enthusiasm to engage and identify with music in a leisure or 'other than school' context is strong and driven in part by a desire to establish an identity. In a classroom context, it is proposed that the willingness to engage is not only linked to the desire to establish an identity, but also the experiences of music education in relation to 'me, and, my music'. For adolescents who have formed strong and relatively stable 'decks of cards' in which they have engaged with particular genres of music, it may be either unlikely that the same genres will be encountered in the classroom context, or in the same way. The process of selection in identity formation has meant that the individual has already formed criteria by which they judge musical worth and by default have rejected certain genres or artists. In these circumstances it is the degree of 'goodness of fit' between the pupil's deck of cards and the materials used in the classroom and the potential for openness to novel stimuli that will in part determine the willingness of adolescents to meaningfully engage with the music classroom.

The review of literature has suggested several factors that may influence the formation of musical identity, such as (i) musical learning through enculturation (see

Section 3.1), (ii) models of music education (see 3.2.1), (iii) the model of musician as embodied by the music teacher (Section 3.2.2), (iv) the pursuit of creativity in the classroom context (Section 3.2.3), (v) the social and cultural factors involved in the making of a musician (or non musician), (vi) motivation (Section 3.3), (vii) the experience of adolescence (Section 3.4), (viii) support structures (Section 3.4.1), and (ix) the impact of gender (Section 3.5). It has been suggested that it is in the interplay of these influences upon the individual and the musical encounters they experience, that the musical identity is formed and reformed. It is through the formation and reformation of musical identity, that the individual maintains (or fails to maintain) their experience of the music classroom as a part of 'Me and My Music'. The following sections (Chapters 5, 6 and 7) describe the process by which interviews with pupils were undertaken and analysed in order to pick apart the various experiences and understandings the pupils described of their own musical identities.

Chapter Five

Methods and Methodology

This study is concerned with the way in which pupils describe themselves as musicians, their experiences of classroom music and the potential interplay between those experiences and their conceptions of a musical self. In this chapter, the research process that was undertaken to explore these areas is explained, both in terms of the perspective from which the study is approached and the choice of appropriate research tools. Each of the methods used are described, with some reflection upon their practical implementation and the ensuing issues.

The manner in which research is carried out is defined both by the question posed and the methods selected in order to answer. Choices made are defined by an understanding of social reality in which the research takes place and ‘questions of method are secondary to questions of paradigm...the basic belief system or worldview that guides the investigation’ (Lincoln and Guba 1994:105). Historically, these ‘worldviews’ have been categorised as scientific, positivistic and largely quantitative, or by contrast, interpretative, ethnographic and qualitative (Cohen, Manion and Morrison 2000).

A scientific approach presupposes a shared basis of understanding between the social and natural sciences. Universal truth is believed to exist and it is the responsibility of the researcher to prove its existence. According to this paradigm, educational researchers should ‘eliminate their biases, remain emotionally detached and uninvolved...and empirically justify their stated hypothesis’ (Johnson and Onwuegbuzie 2004:14). By contrast, the interpretative approach assumes that human

behaviour is a unique area of study, in which the researcher attempts to see the 'situation through the eyes of the participants' (Cohen, Manion and Morrison 2000:23). Here, multiple realities exist, research is value bound and context-free generalisation is neither 'possible nor desirable' (Johnson and Onwuegbuzie 2004:14).

Despite the paradigmatic differences upon which qualitative and quantitative research has been traditionally based, it has been proposed that, at a basic level, both methodologies seek to 'describe their data, construct explanatory arguments from their data, and speculate about why the outcomes they observed happened as they did' (Sechrest and Sidani 1995:78). According to Guba and Lincoln (1982) the differences between these two approaches stems not from the setting or methods employed to describe, construct and speculate, but from five basic tenets: a) the nature of reality, b) the nature of truth, c) the inquirer-object relationship, d) the role of values in the inquiry, and e) the attribution and explanation of action (op. cit.:237). These five tenets and their influence upon data description, explanation and lastly, speculation are briefly explored so as to illustrate the methodological assumptions that underpin this research.

The following research describes case studies, following the interpretative paradigm in which the central aim is to understand the interpretation that the individual (or group of individuals) has of their world (Cohen et al 2000:23). In terms of the nature of reality (Guba and Lincoln 1982), interpretation is shaped by the values, attitudes and understandings those involved in the setting form as a result of their experiences. Knowledge and meaning are acts of interpretation and there is, therefore, 'no

objective knowledge which is independent of thinking, reasoning humans' (Gephart 1999:3). Truth is to be found in detail rich, context specific explanation of the individual case. However, 'every attempt to describe simplifies' (Schutz 2005:17) and as a result throws light on specific areas whilst, by default, leaving others unexplored.

A consequence of this is that the inquirer-object relationship and the role of values in the inquiry become central to the research. Each of the researcher's choices is subjective. The researcher is required at every stage of the process to examine and acknowledge their own values, in order that the research is more than 'highly idiosyncratic opinions written into a report' (Johnson and Onwuegbuzie 2004:16). Finally, in terms of the attribution and explanation of action, Guba and Lincoln (1982) suggest that this is best achieved when embedded within the context that the action took place. The data generated as a result of the act of research are used to build theory and as such are 'grounded' (Glaser and Strauss 1967). In order to understand our actions, we are required to examine the complex interactions that surround us. The resultant theory hopes to describe human behaviour in terms of the situation and context in which it takes place rather than as a universal explanation (Cohen et al 2000:23).

Despite working within the interpretative paradigm traditionally associated with qualitative methods, Johnson and Onwuegbuzie (2004:15) suggest that it 'should not prevent a qualitative researcher from utilizing data collection methods more typically associated with quantitative research.' Mixed methods research, as outlined below, offers a pragmatic solution, in which 'quantitative and qualitative techniques, methods, approaches, concepts or language' are combined in a single study

(op.cit.:17). This thesis research adopts this approach; it seeks to gather data in the form most appropriate to the setting and to the question posed and by so doing ‘attack a research problem with an arsenal of methods that have non-overlapping weaknesses in addition to their complementary strengths’ (Brewer and Hunter 1989:17). This is not a simple process.

5.1 Research Design

Educational research has been criticised from a variety of sources for a variety of reasons. Measuring what counts as ‘success’ in education is not straightforward. The outcomes of teaching depend upon ‘so many variables...that attempts to formulate testable hypotheses about effective teaching are rarely worthwhile’ (Bassey 2007:143). However, evidence-based policy requires the gathering of evidence and whilst ‘policy makers are not well positioned to intervene in classrooms...they attempt to influence teaching by...increasing accountability’ (Raudenbush 2005:25). In order to be able to measure ‘something’ numerous frameworks of assessment have been implemented. As described by Cohen et al (2000),

‘...the educational community needs evidence in which to base its judgements and actions. The development of indicator systems worldwide attest to the importance of this, be it through assessment and examination data, inspection findings, national and international comparisons of achievement, or target setting. Rather than being a shot in the dark, evidence based education suggests that policy formation should be informed, and policy decision making should be based on the best information to fate rather than on hunch, ideology or political will.’

(Cohen, Manion & Morrison 2000)

‘Indicator systems’ as described are a valuable tool to measure *how* high pupils jump in relation to the hurdles placed in their path. To complement these national findings,

and present perhaps the most useful evidence upon which to base policy, is to ask the pupils *why* some continue to jump whilst others fall or walk away.

Tashakkori and Teddlie (1998:18) define a multilevel mixed method design in which researchers adopt ‘different types of data collection at different levels of data aggregation.’ This framework is drawn upon here, as the research takes place on two different levels of foci; the first being perceptions of the lived reality of pupils within the classroom context. Here, data gathering takes the form of lesson observations, discussions, interactions and interviews with pupils. The approach is interpretative, iterative and reflective. The findings from these settings are rich in detail and local colour. The second level of research is that of the national picture; abstracted from the lived reality by nationally administered assessments and formalised procedures of counting and accountability. Attempting to bridge the gap between depth and breadth are the methods outlined below that at every stage of the research draw on the voices of the pupils involved, in order to form and inform the process.

This framework has been described as a ‘sequential’ mixed method in which ‘quantitative closed-ended instruments are developed after exploratory qualitative interviews have been analyzed’ (Tashakkori and Teddlie (1998:47). By introducing opposing methodologies, it is hoped that one can simultaneously strengthen and critique the other. Table 1 and 2 below detail the two schedules of research undertaken simultaneously; that of the pupil-based contact in schools and the analysis of documentary evidence for assessment and achievement data.

<i>Timeline</i>	<i>Setting</i>	<i>Fieldwork</i>	<i>Analysis</i>
Summer 2001	School A	<ul style="list-style-type: none"> • Focus groups (n=4) • Classroom observations • Questionnaire 1 (n=50) • Interviews (n=14) • Follow up (n=14) 	
Autumn 2001	School B (Cohort 1)	<ul style="list-style-type: none"> • Questionnaire 2 (n= 81) • Questionnaire 3 (n=81) • Interviews (n=78) • Classroom observations • Follow up (n=31) 	<u>School A</u> <ul style="list-style-type: none"> • Questionnaire 1 (n=46) • Interview transcripts (n=14)
Autumn 2002	School B (Cohort 2)	<ul style="list-style-type: none"> • Questionnaire 4 (n=27) • Interviews (n=54) • Classroom observations • Follow up (n=22) 	<u>School B</u> (Cohort 1) <ul style="list-style-type: none"> • Questionnaire 2 (n=78) • Questionnaire 3 (n=78) • Interview transcripts (n=78)
Autumn 2003			<u>School B</u> (Cohort 2) <ul style="list-style-type: none"> • Questionnaire 4 (n=27) • Interview transcripts (n=54)
Autumn 2005	School C	<ul style="list-style-type: none"> • Questionnaire 4 (n=138) 	<u>School C</u> <ul style="list-style-type: none"> • Questionnaire 4 (n=102)

Table 1: Schedule of pupil-based research in three case study schools (2001-2005)⁶²

<i>Timeline</i>	<i>Documentary Evidence</i>	<i>Element of Focus</i>
Autumn 2001	<ul style="list-style-type: none"> • Local Authority • School A 	<ul style="list-style-type: none"> • Music Key Stage 3 Levels • Music GCSE Uptake / Achievement
Autumn 2002	<ul style="list-style-type: none"> • OfSTED • DfES • QCA • GCSE Examination Boards 	<ul style="list-style-type: none"> • National KS3 Assessment • National KS3 – KS4 Transition • National GCSE Subject Uptake • National GCSE Achievement
Autumn 2003	<ul style="list-style-type: none"> • Local Authority • School B 	<ul style="list-style-type: none"> • Music Key Stage 3 Levels • Music GCSE Uptake / Achievement
Autumn 2005	<ul style="list-style-type: none"> • Local Authority • School C 	<ul style="list-style-type: none"> • Music Key Stage 3 Levels • Music GCSE Uptake / Achievement
Autumn 2006	<ul style="list-style-type: none"> • OfSTED • DfES • QCA • GCSE Examination Board 	<ul style="list-style-type: none"> • Update National KS3 Assessment • Update National GCSE SubjectUptake • Update National GCSE Achievement

Table 2: Schedule of documentary and statistical analyses⁶³ for national survey and case schools (2001-2006)

⁶² In addition to the pupils who took part in the research, three teachers with responsibility for class teaching and/or extra curricular rehearsals from School B were asked to complete questionnaire 3.

The following research design begins with an exploratory case study. Robson (1993:146) provides a succinct description of the case study as ‘an empirical investigation of a particular contemporary phenomenon within its real life context using multiple sources of evidence.’ The sources of evidence were to be the views of pupils (see this Chapter, Section 5.2). A case study approach was deemed most suited initially to the nature of the research for a number of reasons. A primary aim was to ‘disturb assumptions and stimulate creative thinking’ (Roberts 2005) within a familiar context. This may include altering ‘the context in which teachers view some aspect of their situation...by highlighting possible causal elations to which they may not routinely give attention’ (Hammersley 2007:26). Qualitative data gathered as a result of a case study is considered valuable because rich detail and unique features of a setting can be captured which may otherwise be lost in a larger-scale perspective. It is vital to illustrate how the individual acted and reacted in a given set of circumstances rather than measure trends amongst an extended population. There is recognition of the complexity and ‘embeddedness’ of social truth. Qualitative data reveals different levels of meaning in both what is said and what is omitted. The data reflects the relationship between actor and setting. Evaluation and presentation of the data is seen as highly accessible and, as such, can serve a wide audience so that conclusions drawn can be easily communicated to others. By making explicit the decisions made and the concepts underlying work, readers do not necessarily require a specialist knowledge or implicit understanding of terms. The research process is laid out and can be evaluated in terms of methodological validity and reliability as well as examining the evidence presented. Especially important when working in a setting in which there is little overt control over proceedings is that unanticipated events can be built into the

⁶³ The documentary and statistical analyses undertaken forms the basis of the preceding chapter entitled ‘The National Picture.’

research design. Although not planned for, some of the events that unfolded proved helpful in illuminating initial problems within the research design.

The negative attributes of the case study are an important consideration. Awareness of weaknesses in a method can allow the research to build compensatory measures into the research design. Case study results are not necessarily considered to be generalisable, except where others see their application. From the outset, the purpose of this research project has been to explore the experiences of pupils at a school and to try and understand what influences are being brought to bear on their choices. Further work is then undertaken in the form of replicated studies⁶⁴, larger samples⁶⁵ and deviant case sampling⁶⁶. Even so, strong claims of generalisability are avoided. The aim of this study is, as Schofield (2000:74) describes, to ‘try and generalise to three domains: to what is, to what may be, and to what could be.’ A further criticism of case study research is a tendency towards bias and selectivity. In order to address this issue, the author gives biographical details so as to illustrate the researcher’s standpoint to the issues involved. At all stages of data collection and analysis, findings were shared with the participants so as to clarify that the original message was maintained and contextually appropriate.

The overall research design was cyclical in nature (see Figure 27) so that information gathered at each stage and level of the process could be used to inform following stages. Data collection and analysis were ‘interwoven’ (Hewitt-Taylor 2001:40). This

⁶⁴ A replicated study was undertaken using the second cohort (Cohort 2, n=78) of Year 9 pupils from School B.

⁶⁵ A larger sample of pupils were involved in the research from School C (n=102) See Chapter 6.

⁶⁶ As the research progressed, the centrality of the relationship with the music teacher became one of the recurring themes in the characteristic lists of all musician types. So as to explore findings in a context with a different model of musical excellence as portrayed by the music teacher, research was also undertaken in a third context (School C, see Chapter 6).

requires that ‘events are constantly compared with previous events [so that a] new typological dimension, as well as new relationship, may be discovered’ (Goetz and LeCompte 1981:58).

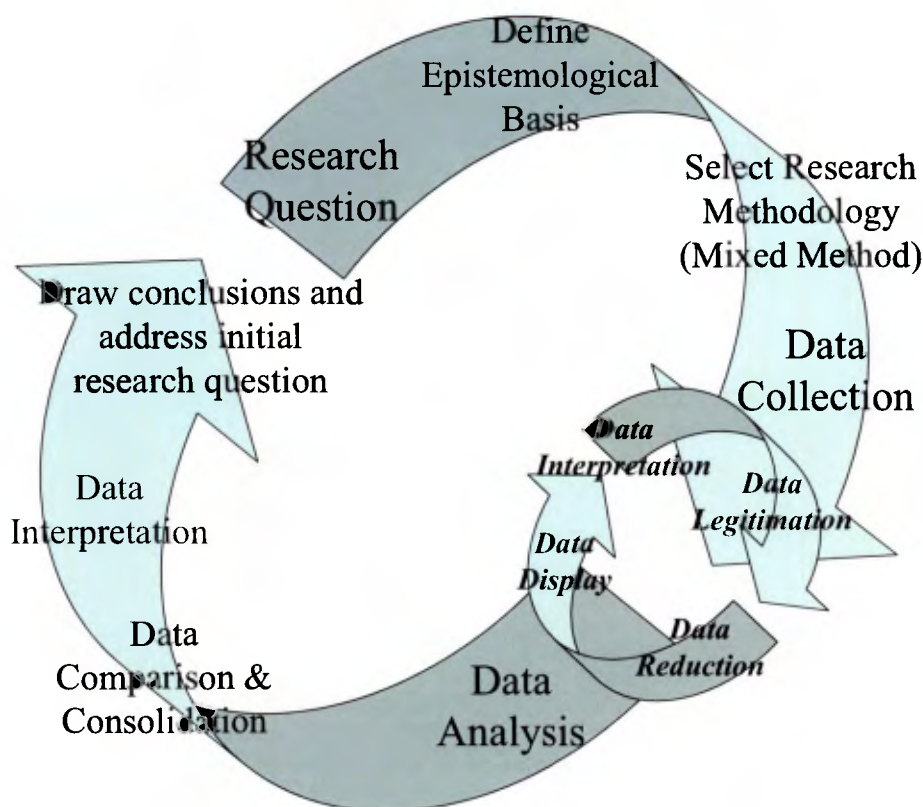


Figure 27: Research process model illustrating cyclical nature of data collection and analysis (adapted from Johnson & Onwuegbuzie, 2004:23).

In practice, the cyclical nature of the research design worked both within and amongst the case schools. Findings from one cohort of pupils were compared with subsequent cohorts (pupils from the same case school). In addition, findings from one context were compared with findings from additional contexts (pupils from different case schools). Having entered the field with an awareness of a wide range of issues and questions that may or may not be of relevance to the particular setting, it was important to have used the data to shape the path that the research took. The design helped to focus main issues and highlight recurring concepts. Different modes of communication and methods of data collection can affect the nature of the

message. If pupils repeatedly give the same sort of information irrespective of the method used, then those messages could be said to be more valid and reliable (Denzin 1970).

5.2 Pupil Perspective

Following the work of Rudduck & Flutter (2000), this research seeks to illustrate the pupil perspective in an effort to understand how different students experience the music classroom, extra curricular activities and their developing relationship with music as part of youth culture. Morrow (1999:166) suggests that the 'extent to which children are 'listened to' is a socio-cultural construction'. As such, there has been an increasing demand made by a number of music educators to access and listen to the voices of pupils. The decision to base the work on a pupils' view was based upon reported suggestions made by Bray (2000:87) and Kwami (1998) who indicate the need to consult with pupils in order to move forward with music education. Sinclair-Taylor states that legally, 'children have no formal rights to participate in educational decision making' (2002:27). However, Kwami (1998) asks, 'surely, in the present consumerist culture, the needs of the 'clients' should be solicited if a more comprehensive and inclusive approach, an inherent sentiment of the British National Curriculum, [is] to be adopted'. Rudduck and Flutter (2000:75) also refer to pupils as 'consumers worth consulting' and those most knowledgeable about the impact of education as a holistic experience. SooHoo (1991:390) proposes that 'student perceptions are valuable to our practice because they are authentic sources; they personally experience our classrooms firsthand'. They may provide insight into 'the subcultures that children inhabit in classrooms and schools that are not always accessible to adults' (Lloyd-Smith and Tarr 2002:61).

It is argued that pupils should be involved with current debate concerning their education, because ultimately they have the ‘most immediate investment in educational success and [will] pay the highest price for education failure’ (Pickering 1997:2). This view is supported by Sinclair-Taylor (2002:32) who suggests not only the need for pupil involvement in decision making, but by so doing pupils gain a ‘stake in that process, thereby reducing the chances of their wanting to sabotage it’. This view is supported by Davie and Galloway (1996) who suggest that giving pupils a say models co-operative working and a sense of ownership. Smith (2000) proposes that ‘...listening to children will help us get [education] right’. McBeath (1999:6) argues that ‘schools are primarily accountable for what they do ‘for’ pupils. In order to ascertain what it is they ‘do’, the primary source of information lies with the accounts of pupils themselves’. Bentley (1998) suggests that ‘adult society must take up an active partnership with the people who so far have been left largely out of the debate: the young learners themselves’. The exclusion of pupil’s voices Masson (2002:34) suggests ‘is a flaw which severely (even fatally) undermines the validity of the perspectives and insights gained’ through educational research. OfSTED (2006) suggests that ‘the most effective schools are those who ensured that the views of all pupils’ were heard’. As teachers and researchers we need to access the layer of knowledge and experience that usually lies just beyond our reach; that of the everyday lives of our pupils.⁶⁷

However, despite the enthusiasm to include the views of pupils in the educational debate, there are notes of caution. ‘The assumption has long been held that children

⁶⁷ Early examples of those who sought to establish pupils’ perceptions as a means of improving achievement and give pupils a voice in school life, include Keys & Fernandes (1993), Thomas et al (1998) Broadfoot, (1986), Bullock & Wikelly (1998) Dobie & McBeath (1998), Morrison & McCulloch (1997), Flutter et al (1998), and MacDonald et al (1999).

are not able to contribute reliably towards discussions on their feelings, needs and future', state Greig and Taylor (1999:76). Issues of reliability and validity may be crucial, as pupil responses cannot simply be accepted as 'true' or 'fact'. Each of us constructs our understandings and communicates these constructions (Baker 1982:108). Duffield et al (2000: 270) contend that even though 'pupil testimony is not privileged as more 'true'...it provides a crucial element still too often overlooked'. This position is supported by Rudduck and Flutter (2000:75), who argue that revealing the pupils' view cannot be considered a guarantee of gaining the complete picture, but rather 'a fundamental insight into the conditions of learning not easily accessed by other means'. This later work by Rudduck et al (ibid) reflects a change in attitude from earlier writing concerning the worth of pupil perceptions, illustrated by 'children are not competent critics of pedagogy, but given several years at school, they certainly have first-hand knowledge of what 'works' for them' (Jones 1995:144). Despite under-representing the potential for pupils to illuminate classroom practice, Jones also acknowledges that pupils have an awareness of the context in which they learn best.

Pupils may not have an extensive understanding of the curriculum, but are excellent sources of 'incidental' information that researchers and educationalists can recognise and use. Perhaps more importantly, pupils are able to throw light on how regimes and relationships influence their sense of status, both as individuals and members of a learning community. Pupils who feel their opinions to be considered may be more likely to feel they have some element of control. Such awareness can be empowering for the individual. In her work concerning school improvement, Rudduck (1999a) found pupils to be highly observant, with a rich knowledge and understanding of their

settings that was often used to devise strategies for avoiding learning. However, as cautioned by Nieto (1994), focusing on students' views must not lead to a wholehearted and indiscriminate implementation of conclusions drawn: 'to accept their words as the sole guide...is to accept a romantic view of students that is just as partial and condescending as excluding them completely from discussions'. There is a further danger that 'seemingly competent responses from young children...do not reflect the knowledge or views the researchers assume' (Dockrell et al 2002:47).

In using pupil perceptions of music and music educators, one is aware of findings such as those from Kemp (1996:231) where he states that

'students are actively encouraged to identify closely with their teachers, and to internalise the very essential features of their playing so that these things may, in due course, become unconscious'.

Equally, those who do not identify with school music may not be able to articulate the cause or process of disengagement. It may be that at this exploratory stage, that evidence can be gathered to show 'what' pupils feel; the 'why' behind how they feel as they do, may be a more difficult task.

Recently, there has been a questioning of the way in which pupil opinions are sought. 'Typically, evaluation projects seek to appraise the pupil's experiences or opinions...employing question-based methodologies such as interviews or questionnaires' (May 2005:30). In the course of this doctoral research it became obvious that, despite giving pupils the opportunity to express their views, as the research progressed, they had adopted or been given an increasingly passive role, in

which they reported back without the ability to directly influence decision-making. Fielding (1999:10) suggests a four-fold model primarily for use by teacher-researchers, which distinguishes the positions of students in relation to the research in terms of increasing input (see Table 3 below).

<i>Position of Pupil</i>	<i>Data Source</i>	<i>Active Respondent</i>	<i>Co-researcher</i>	<i>Researcher</i>
<i>Rationale</i>	Teachers know about pupils prior learning and perception of learning	Teachers need to engage pupils to maximise pupil learning	Teachers need to engage pupils as partners in learning to deepen understanding	Pupils engage with peers and teachers to deepen understanding.
<i>Knowledge Used</i>	Knowing about pupil performance	Knowing how pupils learn	Knowing what pupils can contribute	Knowing what teachers and peers can contribute
<i>Teacher role</i>	Acknowledging	Hearing	Listening to learn	Listening to contribute
<i>Student role</i>	Recipients	Discussants	Co researchers	Initiators
<i>Meaning is made</i>	Dissemination	Discussion	Dialogue (Teacher led)	Dialogue (Pupil led)

Table 3: Levels of pupil involvement in school self-review and school improvement (a) Rational and engagement (Fielding 1999)

In relation to this model, pupils acted primarily as ‘active respondents’ during initial focus group meetings and brain storming sessions. However, as the fieldwork progressed, the majority of pupils became ‘data sources’. This level of involvement, May argues is ‘a cause for concern, [in] that pupil participation is portrayed as a contrived matter, requiring professional intervention’ (May 2005:29). Whilst the intent has been to enable pupils to voice their previously unacknowledged opinions, there is a criticism that such research can instead ‘render the pupils reliant upon

professionals for the regularity of their participation, the topics about which they are consulted and for the accurate interpretation of their responses' (op.cit:30). To this end, it is the practitioners of research rather than the pupils who 'ascertain, manage and represent the pupils' voice' (ibid). Taylor (2002:21) states that 'it is adults who write about and debate the issues' concerning the place of pupils in education. This view is further supported by Gough (2007:31) who warns that a consequence of research being led by 'certain sections of society' is that the 'findings are likely to be limited by the conceptual assumptions and priorities of those groups'.

These criticisms are valid, in that the interpretation of pupil opinion is vulnerable to the agenda of the researcher. As some safeguard against this, in the current research the transcripts were made available to the relevant participants and subsequent analysis of responses was, again, shown to pupils. Amendments were made where participants considered the true meaning to have been lost in the process of transcription or analysis. This has been called a 'member check' in which participants are asked to verify the findings (Tashakkori and Teddlie 1998:92). Agreement between findings and participants can be 'considered evidence of credibility in results' (op.cit). Coding and categorisation was, where possible, translated into statements that the pupils would understand and, therefore, be able to comment on the accuracy or fairness of conclusions drawn. In order to facilitate the message carried through pupil voices, it is also necessary to acknowledge that pupils are not 'a homogenous group, but comprise a wide variety of characteristics and dispositions' (Sinclair-Taylor 2002:22) and as such, where possible, the pupil's voices need to be heard on an individual level.

5.3 The Researcher's Role

In gathering qualitative evidence, there is a danger that extracts may be presented without consideration of the part played by the researcher in both the production and interpretation of data. The identity, values and beliefs of the researcher cannot be eradicated from the process and so must be acknowledged. The extent to which the self is acknowledged may vary from a position in which sufficient control is exercised, enabling the researcher to work in a detached manner, to a celebration of the self as a fundamental strand in the research process (Denscombe 1998:208). The stance adopted by the current author has been to inhabit a central position between these two extremes, in which the self is acknowledged as an integral part of the process, but in which the researcher also tries to scrutinise and reflect critically upon their own prejudices.

The researcher must acknowledge, as far as is possible, the influence that they may have on the research outcome, not only from the perspective of disrupting the natural setting by their presence, but the implicit understandings and experiences that form and inform their outlook as they work through the research process. Ball (1993:43) describes how 'we should expect different researchers to pick their way through fieldwork differently'. As a result, as part of the description of the methodological decisions made, a short biography of the author is included so that the reader may appreciate more fully the foundations from which this work is produced. The researcher approaches the project as generalist music teacher, instrumental teacher and musician. Having enjoyed the benefits of a highly specialised music education to degree level, the author holds deeply held convictions as to the benefits to be gained from an engaging and meaningful musical education. As a music teacher,

considerable numbers of pupils were identified and encouraged during Year 9 as potential candidates for the examination course (GCSE) and yet, each year, the Year 10 class comprised solely that minority of students who had received intensive instrumental tuition through the peripatetic system. The size of examination class bore apparently little or no relation to the quality of learning and teaching in the classroom context at Key Stage 3, but seemingly a direct relationship to the numbers of pupils receiving instrumental tuition. It was in response to this that the research began to take shape. In each case, further information is given regarding the position adopted by the author as researcher, teacher or a combination of both.

5.4 Researcher Identity

A crucial element of fieldwork is the first experience of immersion in the setting during which the researcher inhabits the position of 'knowledgeable stranger' (Robson 1993). Those elements that have long since become routine, implicit or invisible to the participants may be worthy of note to the researcher who seeks to understand the unseen pathways of interaction. Having been a peripatetic instrumental teacher, former trainee teacher or part time music teacher within two of the settings, the author was known to both students and staff members, aware of policy, likely management style and routine.

The opportunity to adopt the position of 'stranger' seemed to be impossible and consequently the ability to portray the setting in an accurate light was brought into question. However, during the planning stages of the research, staff changes caused a noticeable shift in both the day-to-day organisation and philosophy of the music department. One head of music left mid-year to take up another post and was

replaced. The researcher's familiarity with the setting became increasingly undermined as the new member of staff implemented numerous changes. The researcher (along with the student body) was forced to re-evaluate those aspects that had been taken for granted previously, including issues such as staff and pupil autonomy, access to resources, teaching style, curriculum content, measures of achievement and modes of communication. The opportunity to step back and review the environment in a new light had been regained.

Robson (1993:297) gives clear practical advantages to 'insider' research: an intimate knowledge of the study context, credibility with peers and fellow professionals and 'a great deal of information which it takes an outsider a long time to acquire'. Such implicit understandings can only be of use if they are first examined and acknowledged. As the fieldwork progressed, it became obvious that the researcher was adopting a middle position between that of the 'knowledgeable stranger' and the 'insider' according to which group of pupils was involved. Some had previous experience of being taught and consequently accepted the researcher in the ready-made role of teacher. Others had no prior experience and reacted in one of two ways. Some were led by the experience of other pupils and adopted the notion of the researcher as 'teacher', whilst the remainder related more readily to the identity of 'researcher'. This likely impacted upon the reliability and validity of data, as continuity of response according to the perceived audience (teacher, researcher, or mixture of both) could not be guaranteed.

Such a coexistence of roles as researcher and teacher may have affected the 'truth' given by pupils. Sapsford and Abbott (1996:300) describe how a teacher researching

pupils will encounter an 'existing authority or dependency relationship such that informants may feel bound to cooperate, however fairly the request is put'. Whilst some may have been reluctant to acknowledge their weaknesses and difficulties others may have responded by trying to second-guess the answers required. Open-ended questions helped militate against this, giving participants fewer cues as to an 'expected' answer, as did (where practicable) leaving groups alone with the recording device to discuss their views. Tashakkori and Teddlie caution against 'participant reactivity' in which 'people who participate in research adopt specific roles' and, therefore, the process of data collection affects the data collected' (1998:119). An advantage of the dual roles of researcher-teacher was the opportunity to compare and contrast formal responses with everyday interactions.

5.5 Negotiating Access

The population in the research were minors and, as such, careful consideration was required to ensure that all participants were fairly treated. Permission to carry out the research was granted by the head teacher (acting in loco parentis) on the understanding that a final copy of the research be made available to the school's senior management team. It was agreed that the school would not be directly identified within the text, although details necessary in order to illustrate the nature of the setting could be freely used. Participation in the research would at all times remain voluntary, although Masson (2002:36) cautions that 'young people are rarely free to decide entirely for themselves whether or not to participate in research'⁶⁸.

⁶⁸ See Section 5.6 for a discussion of the ethical issues involved when researching children.

5.6 Ethical Issues

Pupils were informed prior to commencing participation in each stage of the research of a list of conditions and guarantees (see Appendix C). Five copies of the list were laminated and given to pupils to read, while the researcher clarified any misunderstandings. Anonymity was assured to all participants of the study and details beyond those necessary to build a profile of musical ability were not gathered. Names were replaced with an initial coding. This aided the researcher, when necessary, to read transcripts with greater objectivity, as the direct link between known pupils and the data generated was partially severed. Pupils were told that they would not be identified, other than by an alpha numeric code. A sub-set of the student body was later approached for permission to produce more detailed portraits of individuals in order to illustrate the categorisation. Although anonymous, the purpose of the portraits was to introduce the reader to real pupils; placing comments made into the context of their everyday experience. In order to achieve this, the pupils risked the possibility that a member of their peer group or teacher would be able to recognise them from their responses or description. In four cases, permission was not granted and alternative pupils were approached. Each pupil featured in a detailed profile, approved the use of their comments, questionnaire responses, assessment data and musical biographies.

By holding interviews with groups of pupils it was hoped in part to address the potential problem of the interviewer holding all of the power during an exchange. Research has been criticised for exerting power over participants (who as a result become objects) by defining the problem, means of addressing the problem and ultimately suggesting a solution (Sapsford and Abbott 1996:338). The researcher,

whether consciously or not, is therefore able to channel participant response in the desired directions and there is a danger that such an imbalance would lead to altered responses. In an effort to avoid this, pupils were always in a group of at least four others so as to outnumber the author and made explicitly aware that they could lead the direction of the discussion in any way that they thought relevant. Some researchers have noted that pupils (particularly male pupils) respond differently depending on whether they take part in group or individual interviews, rigorously excluding any aspect of the discussion that could be construed as feminine (Frosh et al 2002:32). On reflection, both sexes occasionally sought to later clarify their responses to issues that had been raised during interviews. Broadly, the interviews would follow two distinct patterns of response: in one, pupils responded succinctly to questions posed, and in the other, pupils ignored the questions posed and instead focussed on particular issues closest to their own agenda. Salmon highlights the issue of power inequality stating that all 'adult-pupil interviews have echoes of school lessons' (1998:94). This may be compounded when the interviews are carried out by a teacher in a classroom environment as 'the conventions of teacher-child dialogue, such that a repeated question is indicative of an incorrect answer' may invalidate answers (Rose and Blank 1974). Rose and Blank (op cit) suggest that interviews that take place in school will follow the conventions of teacher-child dialogue. However, in the current research, the pupils in the study appeared sufficiently confident to take the lead, state their opinions and scrutinise the author on a range of subjects. During discussions, participants were 'taking cues and ideas from each other and giving off cues and ideas for others to take note of' (Wengraf 2006:25). The audio recording was unable to record such interactions, and the use of video recording was discussed. Pupils largely felt that they would be more self conscious in these conditions and asked that audio

recordings only be made. It was fundamental to maintain an atmosphere in which the pupils were confident and so no video recordings were made. Where practicable, field notes describing particularly striking interactions were kept. During group discussions, power hierarchies (Robson 1993: 241) within peer groups may have had a significant influence on some comments made. Some pupils assumed power over others and attempted to dominate proceedings. At suitable points in the discussion less vocal pupils were encouraged by a nod or smile so as to encourage their participation whilst being cautious not to overtly influence their responses. The judgement in timing such interjections was crucial, as some pupils read the invitation as a cue to agree with the previous pupil.

The issue of informed consent was a delicate one. As argued by Lindsay (2002:12) both conditions must be satisfied: 'consent must be given, and it must be informed'. Every participant was made aware of the aims driving the research project and as far as practicable the implications of their involvement at each stage. However, the extent to which the pupils fully understood the nature of what they were committing themselves to was not always clear. Masson (2002:39) outlining the legal issues concerning young people involved in research, proposes that children are competent to decide to participate 'provided that they have a sufficient understanding of what participation entails.' It is, she adds, the 'level of understanding not their age, which is important' (op cit). It appeared that, in having been accepted and encouraged by the senior teaching staff to pursue the research, the author was by default accepted by the pupils as both a teacher and an 'expert': someone who was to be trusted but had also been given a position of authority and power. Masson (op.cit:41) highlights the likelihood that participation in these cases will be automatic as pupils 'fear they will

be penalized if they do not'. In effect, by seeking and being granted permission of the 'gatekeeper' to the participants (acting in loco parentis) the majority of subjects are likely to assent to inclusion without question.

Allowing pupils to read the interview transcripts presented few problems. However, as coding and categorisation progressed, pupil profiles included condensed descriptions of comments made, including negative portrayals of the pupil's attitude. There was a responsibility to ensure that pupils understood the source of such conclusions and were shown the link between what they had said, and what had been summarized so as to avoid overt criticism of the pupil's position. It is suggested that 'researchers' ideal types can easily become stereotypes' and, if applied to individuals, the stereotypes can 'become self-fulfilling prophecies' (Donmeyer 2000:15). This was especially sensitive in cases where the pupil profile conformed to the characteristics of 'non-musician'. It is for this reason that the title 'non-musician' was supported by the researcher, as it was the term used to describe one who did not enjoy or excel in music and was repeatedly given by a number of pupils to describe themselves. The case was explicitly made to the pupils involved that the categorisations referred only to the comments made during interviews and did not reflect the pupil's potential for success, enjoyment and achievement.

5.7 Selection of Cases

The choice of schools included in this research was the result of 'convenience sampling' (Tashakkori and Teddlie 1998:76). Each of the schools were amenable to research being carried out and were institutions in which the researcher was known to the senior management team as a result of professional training or employment. Once

accepted into the schools, the process for deciding which pupils to include in the research was based on the classes allocated to the researcher for Key Stage 3 music lessons and those classes allocated to two other members of teaching staff, which were taught during sessions immediately before or immediately after the researcher's teaching commitment. The pupils involved in this part of the research came from a total of seven different classes across two Year 9 groups in School B (see Chapter Five, Table 5.1). In the first year spent at School B (2001-2002), seventy-eight pupils were interviewed and completed questionnaires. In the following year at School B (2002-2003), fifty-four pupils took part in interviews only and fifteen pupils completed questionnaires. In total, one hundred and forty seven pupils from School B took part. As previously stated⁶⁹, the argument that pupils are able to choose to take part in research is complex. Participation was voluntary and pupils were allowed access to records kept. The advantage of this selection method was that a wide range of pupils were involved with the research, reflecting an equally wide experience of school music. This reduced the potential problem of being guided by teaching staff away from pupils likely to voice negative opinions that presented the school in an unwelcome light. Schools might wish to limit the inclusion of such pupils, so that '...gaining access to...'prize' pupils is less of a problem than getting the opportunity to talk to the 'trouble makers' or low achievers' (Simons 1981:31). As can be seen from the interview transcripts,⁷⁰ and the discussion that follows (see Chapter Six), any distinction between 'prize' and 'low achieving' pupils was found to be somewhat simplistic: insightful but negative comments were just as likely to be voiced by those that would appear, at first glance to be 'prize' pupils.

⁶⁹ See Chapter 4, page 21 for discussion relating to pupil participation in research.

⁷⁰ See Appendix L for transcripts of interviews carried out in School B. For examples of the pupils involved in the research, see Chapter Six, Section 6.1 Individual Pupil Profiles, where 1:10 of the total cohort are presented.

5.8 Transfer, Transition and Continuity

Research has suggested that some problems are encountered with regards to continuity in terms of pupils' development (Galton et al 2003). For example, in the tertiary system of primary, middle and upper schools, of which School B was one, Key Stage 3 straddles both the final years of middle school and first year of upper school. Although channels of communication were arranged in order that feeder schools could pass on relevant details concerning pupil progress, there was felt to be a period of readjustment for a significant majority. Galton et al (2003) describe how children 'hit a wall' after transfer and despite 'an interest in pedagogic collaboration' schools did not always translate such interest into action. The transfer schools were often found to have 'difficulty balancing new and challenging work...providing smooth progression...and meeting Key Stage 3 targets' (ibid). In addition, the transition from the relative security of primary school to secondary has been shown to impact pupils in terms of academic demands, peer group pressures, multiple teaching staff and feelings of anonymity (Frydenberg 1997: 20). The end of Key Stage 3 measure of achievement is generally carried out at the close of Year 9. In School A, this followed Years 7 and 8 within the same school, thereby allowing the whole of Key Stage 3 to be taught as a continuous course of study with the same teaching staff. In School B, however, the Key Stage 3 assessment coincided with the end of the only year of compulsory music taught within the secondary system and, progress may, in some cases, have been hampered by changes in teaching style, content and context. When comparing the number of pupils achieving NC Level 5 (see Chapter Two) at the case schools alongside the national averages the different stages of interruption between the case schools, must be borne in mind.

5.9 The Case Schools

To illustrate the settings in which the research took place, the following descriptions refer to the inspection reports compiled by the OfSTED immediately after the period of fieldwork was completed. The student population is described, along with measures of achievement (as previously illustrated in Chapter Two) at both Key Stages 3 and 4. The position adopted by the author for the duration of the fieldwork is outlined in relation to the pupils as teacher, teacher-researcher or researcher. In addition, sections from a fieldwork journal are provided in order to present a more personal experience of the school communities. These are a collection of reflections, observations and responses made during immersion in the field. It has been suggested that ‘such descriptions of the site ‘are crucial in allowing one to search for the similarities and differences between the situations’ (Schofield 2000:76). Variations in pupil data by school, when working with a relatively small sample as is presented below, would be difficult to explain in terms of ‘school-level characteristics’ (Duffield et al 2000). Indeed, given the nature of pupil perceptions, there is likely to be a disparity between the formal, ‘accepted’ description of a school and the views of the pupils. Further contextual detail of each setting is given as appropriate as the description of the fieldwork unfolds.

5.9.1 Introducing School A

The first setting was a comprehensive village college in rural Cambridgeshire of approximately 900 pupils between the ages of 11 and 16. A non-denominational school, it included ‘very few pupils from minority ethnic backgrounds’ (OfSTED 2000) and only three pupils with English as an additional language. 206 pupils were

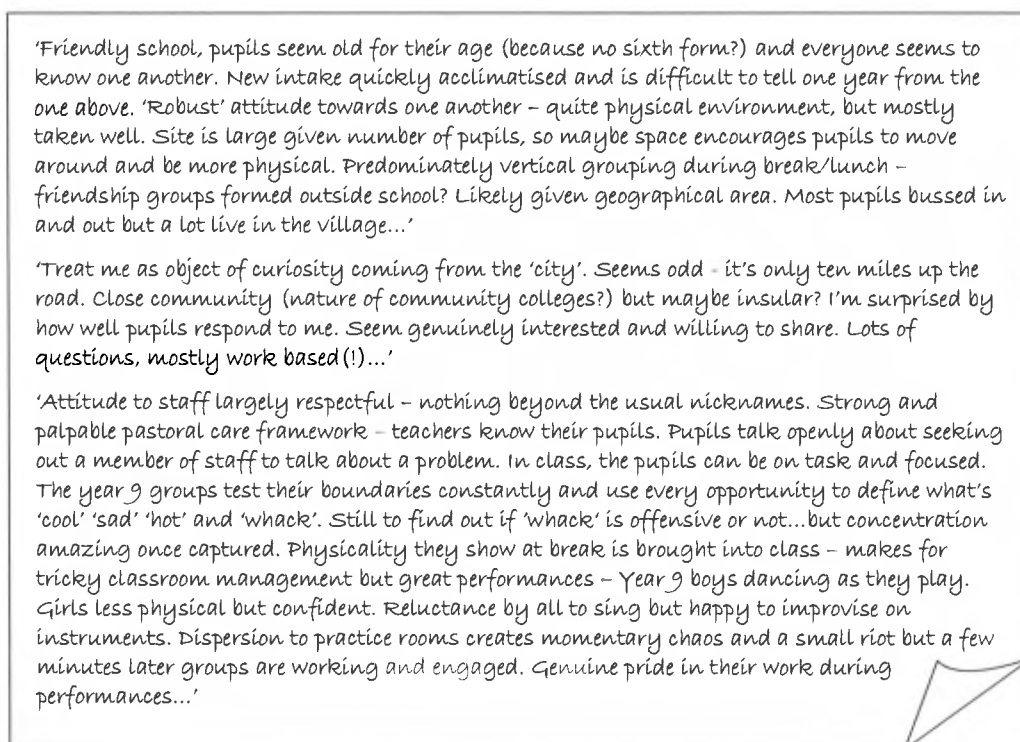
reported to have special educational needs and '56 pupils with statements of special educational needs, both figures being well above the national average'. The proportion of pupils 'eligible for free school meals was lower than the national average' (op.cit).

In terms of achievement, teaching and learning observed during the inspection process was considered 'very good', with most pupils achieving 'high standards, with particularly high attainment in the creative arts' (ibid). Results at the end of Key Stage 3 had been 'consistently above average and often well above average in maths and science' whilst results in English were described as 'weaker' (ibid). The percentage of pupils gaining 5 or more A*- C grades at GCSE was 'well above average and above average for similar schools' (ibid). Boys were found to be 'achieving significantly lower results than girls at GCSE, the gap being greater than nationally' (ibid). Overall, the school was deemed to be a 'good school with some outstanding features' (ibid).

The college was an opportunistic sample, as the establishment was known to the author as a result of an extended period of teaching practice (as part of a PGCE) the year before. The pupils and staff were known to be amenable to collaborating in research following a previous small-scale research project, carried out as part of the PGCE course. The researcher was employed as a peripatetic woodwind tutor for a small number of pupils entered for music examinations (ABRSM⁷¹) for the duration of the academic year in which the research was carried out.

⁷¹ Examinations of performance in instrumental, voice and singing technique or theory of music administered and assessed by the Associated Board of the Royal Schools of Music.

Below (see Figure 28), is an extract from a fieldwork journal completed during the first few visits to the college. It reflects a series of initial impressions noted by the author of the school as a community. It is hoped, that such personal reflections will aid the reader in their understanding of the unfolding narrative.



'Friendly school, pupils seem old for their age (because no sixth form?) and everyone seems to know one another. New intake quickly acclimatised and is difficult to tell one year from the one above. 'Robust' attitude towards one another – quite physical environment, but mostly taken well. Site is large given number of pupils, so maybe space encourages pupils to move around and be more physical. Predominately vertical grouping during break/lunch – friendship groups formed outside school? Likely given geographical area. Most pupils bussed in and out but a lot live in the village...'

'Treat me as object of curiosity coming from the 'city'. Seems odd – it's only ten miles up the road. Close community (nature of community colleges?) but maybe insular? I'm surprised by how well pupils respond to me. Seem genuinely interested and willing to share. Lots of questions, mostly work based (!)...

'Attitude to staff largely respectful – nothing beyond the usual nicknames. Strong and palpable pastoral care framework – teachers know their pupils. Pupils talk openly about seeking out a member of staff to talk about a problem. In class, the pupils can be on task and focused. The year 9 groups test their boundaries constantly and use every opportunity to define what's 'cool' 'sad' 'hot' and 'whack'. Still to find out if 'whack' is offensive or not...but concentration amazing once captured. Physicality they show at break is brought into class – makes for tricky classroom management but great performances – Year 9 boys dancing as they play. Girls less physical but confident. Reluctance by all to sing but happy to improvise on instruments. Dispersion to practice rooms creates momentary chaos and a small riot but a few minutes later groups are working and engaged. Genuine pride in their work during performances...'

Figure 28: Extract from fieldwork journal for School A.

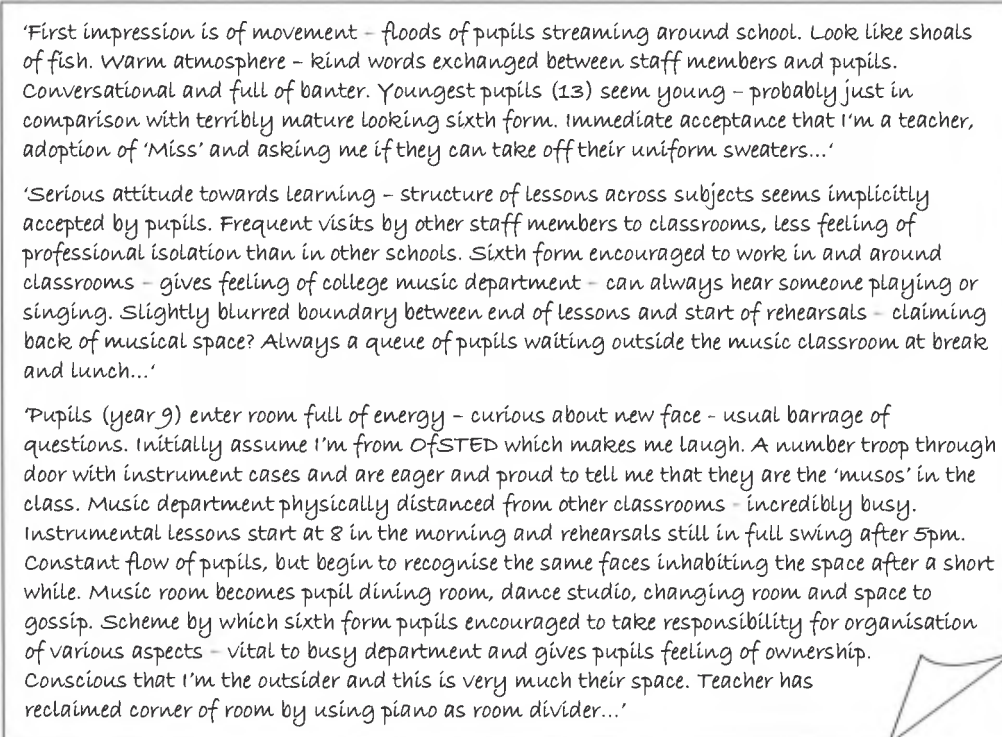
5.9.2 Introducing School B

The second setting was a mixed comprehensive upper school on the outskirts of a small market town in Suffolk. With approximately 950 pupils, aged between 13 and 18 years, the school had been described as 'outstanding' by OfSTED (2003). The pupil intake was described as having 'socioeconomic characteristics below the national average' and was 'predominately white British with a very small percentage of pupils with English as a second language' (op.cit). The proportion of pupils with special educational needs was reported to be in line with national averages. However,

the proportion of pupils with statements of special educational needs was 'well above average' (op.cit).

In terms of achievement, pupils entered the school 'with below average standards' achieved 'well in Year 9 attaining above average standards' and 'by the end of year 11 [were] well above average' (OfSTED 2003). The school was described to have 'worked hard to narrow the gap between girls' and boys' achievement' identified in previous inspections, and there was, subsequently, felt to be 'no significant difference' between the sexes (op.cit). The number of pupils achieving 5 or more grades A*-C at GCSE level was above national averages. Referring only to music, which was described as a 'notable strength' and a subject in which achievement was 'excellent' it was felt that 'the number of students opting for GCSE music [was] low and largely confined to students who [were] instrumentalists' (op.cit). The structure of Key Stage 3 learning and teaching at the school was such that classes of pupils were organised for all arts subjects according to the set allocated for the teaching of English. Therefore, although some commonality was found within different classes in terms of writing and reading ability, musical ability was found to vary as much as if no setting had taken place. Again, the sample was opportunistic following the invitation of the head teacher to combine a small teaching contract with access to a large population of student musicians. The author was employed by the school for two years as a part-time music teacher predominately for Key Stage 3 and 4 classes, although additional AS level teaching and extra curricular rehearsals were undertaken.

Below (see Figure 29), is an extract from the fieldwork journal completed during the first few visits to the school. Again, it serves only to reflect a series of initial impressions noted by the author during lesson observations.



'First impression is of movement – floods of pupils streaming around school. Look like shoals of fish. Warm atmosphere – kind words exchanged between staff members and pupils. Conversational and full of banter. Youngest pupils (13) seem young – probably just in comparison with terribly mature looking sixth form. Immediate acceptance that I'm a teacher, adoption of 'Miss' and asking me if they can take off their uniform sweaters...'

'Serious attitude towards learning – structure of lessons across subjects seems implicitly accepted by pupils. Frequent visits by other staff members to classrooms, less feeling of professional isolation than in other schools. Sixth form encouraged to work in and around classrooms – gives feeling of college music department – can always hear someone playing or singing. Slightly blurred boundary between end of lessons and start of rehearsals – claiming back of musical space? Always a queue of pupils waiting outside the music classroom at break and lunch...'

'Pupils (year 9) enter room full of energy – curious about new face – usual barrage of questions. Initially assume I'm from OfSTED which makes me laugh. A number troop through door with instrument cases and are eager and proud to tell me that they are the 'musos' in the class. Music department physically distanced from other classrooms – incredibly busy. Instrumental lessons start at 8 in the morning and rehearsals still in full swing after 5pm. Constant flow of pupils, but begin to recognise the same faces inhabiting the space after a short while. Music room becomes pupil dining room, dance studio, changing room and space to gossip. Scheme by which sixth form pupils encouraged to take responsibility for organisation of various aspects – vital to busy department and gives pupils feeling of ownership. Conscious that I'm the outsider and this is very much their space. Teacher has reclaimed corner of room by using piano as room divider...'

Figure 29: Extract from Fieldwork journal for School B.

Overall, the collective population of these two schools was predominately white, tending to lower socio-economic backgrounds and with a significant majority of pupils with special educational needs. However, OfSTED reports suggested that each school was relatively successful. The fieldwork carried out in the third case as detailed in Table 1 (above) appears as a separate account (see Chapter Six). The research in School C was undertaken with different research tools and with a difference research aim and as a result has been presented as a separate chapter.

5.10 The Pilot Study

An exploratory case study was completed in the first case school (School A). The preliminary research visits to negotiate access and complete lessons observations were carried out over six half-day sessions. The fieldwork, carried out during five weeks of the summer term, began in the form of focus groups. Four groups (n=4) of between 6 and 10 pupils from the school were consulted over the course of one day, at weekly intervals over a four week period. The final week involved an intensive period of 5 days spent in the setting. The purpose of the focus group was to help carry out a 'situational analysis' (Robson 1993:241) in which important aspects of the situation are highlighted by the participants and the meaning and effects upon those involved clarified. From these sessions, a clearer definition of the possible themes impacting upon the pupil's experience of school music within that particular context began to emerge. These involved direct measures where the pupil was asked about their views and understandings of a situation (Dockrell et al 2002:49). Pupils were asked to 'brainstorm' ideas about music in school and record their thoughts on A1 size sheets.

The second element of the fieldwork took place over one week during the late summer term. Interviews took place in a smaller teaching room, often used for ensemble work, in order to provide a 'natural context' (op.cit:50). One of the possible disadvantages of working in the school context remained that pupils might feel that information disclosed would be relayed to other teachers (ibid). To assure pupils that this was not the case, each class was assured that the information shared was solely for the purpose of the research and not in order to problematise pupil staff relations. The aims of the research project were explained to each class and their participation sought. Pupils who did not wish to take part returned to the main classroom. During

the week, a questionnaire, combining the themes raised previously by the focus groups and an opportunity for pupils to quantify their musical strengths, was distributed to 50 pupils in Year 9 (see Appendix F for an example of the final design). From the 46 completed questionnaires (92% completion rate) 14 pupils responded positively to a request to take part in interviews. These pupils were members of 3 different class groupings of pupils who had, over the course of Year 9, been taught by 3 different music teachers. Digital audio recordings were made of the interviews. All recordings were later transcribed. Issues raised by the focus groups, questionnaires and interviews were used to form a series of questions.⁷²

Focused interviews (Merton et al 1956) on an individual basis were held with all 14 pupils who expressed an interest to continue with the research. By enabling all students who wished to participate in the interview procedure to do so, the sample comprised mostly those who wished to make their views concerning the subject heard through loyalty, self promotion or as a vehicle to communicate negative feelings. The sample bias was felt to be acceptable (although not ideal) given the overriding need for interviewees to be comfortable vocalising their feelings and the desire to maintain as large a sample of student population as possible.

During the period in which focus groups were held, a number of classroom observations were also carried out, during which time the researcher could interact with pupils and witness learning and teaching in context. By comparing performance in a lesson with questionnaire responses, it became clear that pupils' understanding of musicality was tightly defined by a limited number of behaviours. They were seen,

⁷² See Appendix A for complete list of questions and prompts used in School A. Not all questions listed were used in all interviews.

during lesson observations, to display musicality within a classroom setting, but did not later relate these actions to their concept of being a musician. Trying to equate pupils' musical competency with their perception of their own musicality appeared to be simplistic and misleading. There appeared to be no direct correlation between performance in the classroom and pupil self description. Any possible relationship between how pupils acted and interacted within the music classroom and the subsequent effect on the nature of their musical identity would require more detailed investigation. However, the questionnaire had provided a useful indicator of the number of instrumentalists within the school and the level of their ability and in doing so, the data supported previous suggestions (cf. Bray 2000) that GCSE take up is maintained largely by those pupils taking instrumental lessons.

5.11 Data Analysis (Part I)

Having transcribed the interviews, the responses of the 14 pupils involved were collated into separate accounts for each participant. In addition, the original transcription of the discussion was preserved so as to provide the context from which comments had been extracted. The quantity of data necessitated some means of organising and summarizing findings. Tashakkori and Teddlie (1998:199) suggest that the 'essence of qualitative data analysis of any type is the development of a typology of categories or themes that summarize' the data. Glaser and Strauss (1967) describe 'constant comparative analysis'; a concept later refined in the work of Lincoln and Guba (1985:347). It describes an analytical scheme involving two main processes. The first, unitizing, involves the breaking down of a text into units of information from which categories may be defined. The second, categorizing, involves the bringing together of units that relate to the same content, 'describing category

properties and rendering each category internally consistent and mutually exclusive' (ibid). Put simply, content analysis is the process of identifying, coding, and categorizing the primary patterns in data (Patton 1990). Inductive analysis presupposes that the patterns and themes 'emerge from the data rather than being imposed on them prior to data collection' (Lincoln and Guba 1985:406). The current research adopts such a strategy. Coding at this stage involved reading the transcripts and looking for references to tasks, behaviours or attitudes that pupils associated with their conceptions of themselves in relation to their musical education. The unit of analysis could be a word, a phrase, or more rarely a sentence. Generally, so as to preserve a line of thought as expressed by the pupil as well as some notion of context, the unit of analysis was a phrase. The category name or abbreviation was written alongside the utterance or reference (Lings and Desforges 1999).

Initially, basic categories, such as different types of musical activity were identified by blocks of colour. With repeated readings of the transcripts, words and phrases were underlined and comments or potential category types added. Later, as the number of different categories increased and became more specific, a coding reference in numerical form and short description was created for each aspect (see Figure 30). As further transcripts were coded, the categories were reorganised and revised repeatedly. A complete list⁷³ of the categories and codes applied is shown below (see Figure 41 below). Many of the characteristics could be either positive or negative in nature. To show the difference, a plus sign (+) was used when the pupil reported the factor in a positive light, for example, if less confident pupils reported that peer teaching encouraged them to engage with the learning objectives, the code (C8+) would be

⁷³ See Appendix H for a complete listing of categories that can be viewed alongside the relevant chapter.

noted. If an aspect was described by the pupil in a negative way, for example, less confident pupils reporting that performing in front of the class had made them uncomfortable, a minus sign (-) was added to each code, for example (B8-).

'We want to play our music but Miss wants to teach us about her music and they're totally different things aren't they? I see why she likes her music but it's not for us, it's way too old fashioned and crony.' Pupil 81M

Line	Transcript	Notes
1	<i>We want to play</i>	Pupil initiated activity/performing
1	<i>our music</i>	Youth culture/musical relevance
1	<i>but Miss wants to teach us</i>	Learning objectives/implicit values
1	<i>about her music</i>	Ownership of musical genres?
2	<i>and they're totally different things</i>	Strict boundaries to specific genres
2	<i>aren't they?</i>	Seeking peer/adult confirmation?
2	<i>I see why she likes her music</i>	Appreciation of worth of music
3	<i>but it's not for us</i>	Again, distinction between groups
3	<i>it's way too old fashioned and crony</i>	And by association, so is teacher?

Figure 30: Example of initial breakdown of transcripts (excerpt).

Therefore, the same element of classroom experience may have been cited by a number of pupils, but it was the interpretation of this experience in terms of positive or negative outcomes that influenced the effect on the individual (see Figures 31 and

32).

Line	Transcript	Notes	Category
1	We want to play	Pupil initiated activity/performing	Peer gp. activity +
2	our music	Youth culture/musical relevance	Group identity +
3	but Miss wants to teach us	Learning objectives/implicit values	Teacher aspiration
4	about her music	Ownership of musical genres?	Relevance - ?
5	and they're totally different things	Strict boundaries to specific genres	?
6	aren't they?	Seeking peer confirmation	Support seeking +
7	I see why she likes her music	Appreciation of music's worth	Notions of worth +
8	but it's not for us	Again, distinction between groups	Relevance - ?
9	it's way too old fashioned and crony	And by association, so is teacher?	Group identity - ?

Categories are created that begin to break down pupil responses into a series of topics. A symbol is added to indicate a positive or negative response.

Figure 31: Example of more detailed annotations of transcripts using categories and positive/negative indicators (excerpt).

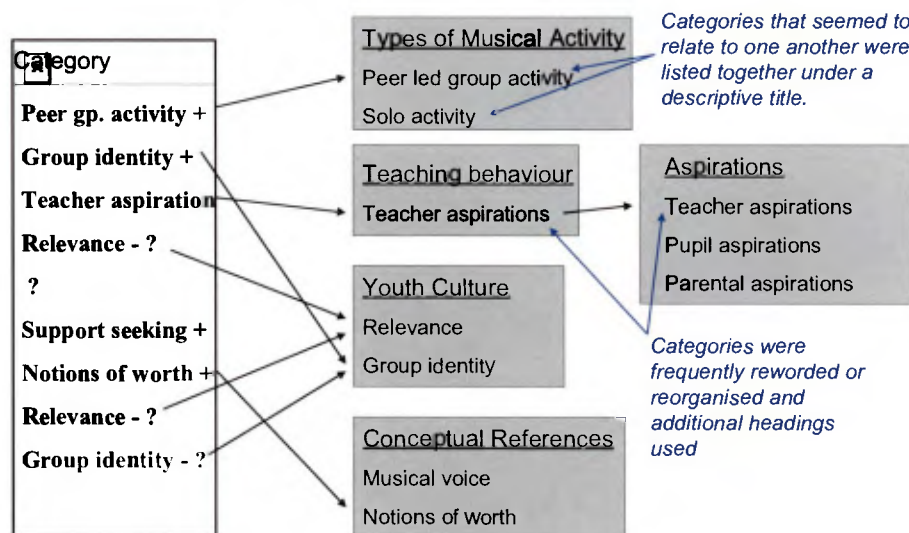


Figure 32: Moving from labelling of extracts to grouping of references (excerpt).

A simple grid was used to record the categories allocated. For each of the pupil's responses to a question, a column was used to enter the total number of positive or negative categories found in the transcript of their answer. For example, under teaching behaviour, sixteen categories were defined and pupils in School A were asked a total of nine questions. This presented a reorganisation of the transcripts in a condensed form and illustrated patterns of response. This facilitated comparison between pupil profiles; a count of entries revealed a positive or negative emphasis in replies, as well as the frequency and distribution of categories throughout the interview transcripts.

5.11.1 Initial Commonalities and Differences

For pupils from School A, fourteen transcripts with contextual explanation and applied codes were completed. Each transcript was shown to the pupil concerned and clarification sought as to the perceived accuracy of the analysis. Having agreed the interpretations, responses were grouped into clusters to investigate similarities and differences in comments and code allocation between pupils. For example, in terms of learning behaviour, pupil who described themselves as self taught musicians, repeatedly used negative language to highlight 'code cracking' (C9.1), disengagement (C10), and peer teaching (C8) when asked about music in the classroom. When discussing the same subject, pupils who received formal music tuition outside the classroom context were more likely to make reference to issues such as experimentation (C1), creativity (C2) and understanding (C4) in positive terms. Pupils who described themselves as being bored or alienated by school music made consistently negative references to issues including sequential development (C3.1), 'code cracking' (C9.1) and disengagement (C10).

Different aspects of classroom music were studied in isolation to investigate how pupil experience and opinion differed throughout the sample. The same coding categories applied to a number of transcript excerpts, suggesting that the same issues were being highlighted by a variety of pupils. These groups of codes were produced as lists. Illustrated below (see Figure 33) is the cluster of categories revealed in response to question ‘What do you think about music in school?’ In order to be included in the list, a category had to be mentioned by at least three pupils.

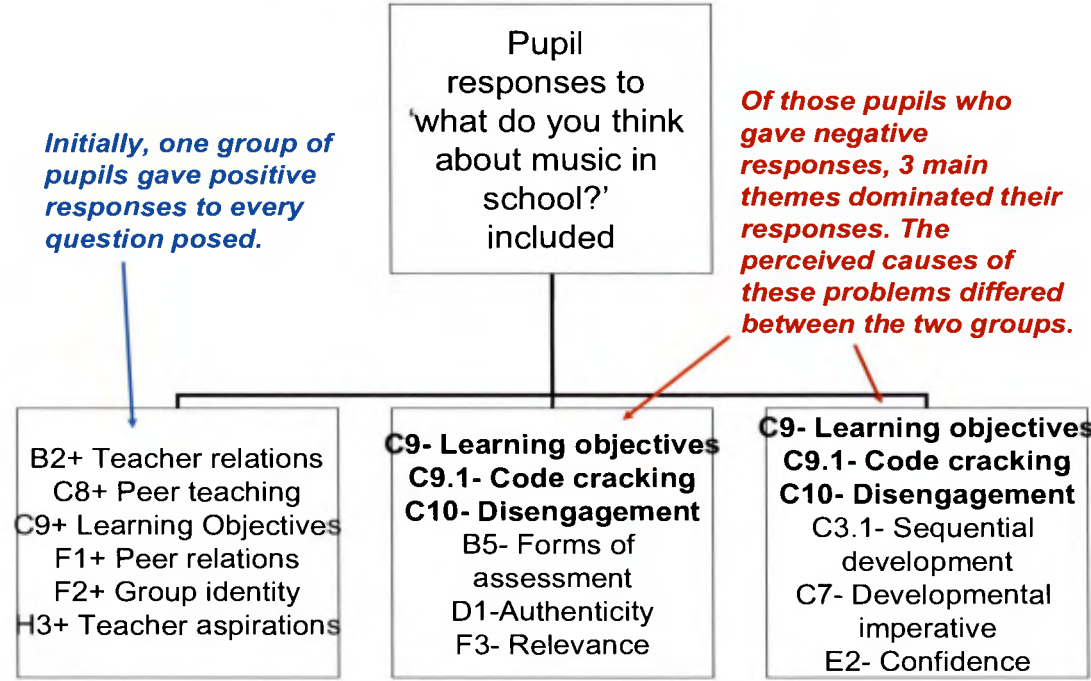


Figure 33: Initial grouping of pupil responses in three categorisations (School A).

A pattern began to emerge in the reported experiences and attitudes of pupils in School A. Initially, three broad categories were defined, the first including those pupils who described largely negative feelings where music had become a subject in which they did not expect to experience success or make progress. These pupils had no interest in continuing the study of music and felt either that they lacked the ability

to succeed, or had been labelled as such, and therefore withdrew from active participation so as to protect their self esteem. Responses in this category were identified as conforming to a Western traditional model of a 'non-musician'. The second category included pupil responses reporting largely positive feelings towards classroom music where criticisms were voiced with some understanding of the tensions involved. These pupils regularly performed, gained confidence from doing so and described themselves as musicians in terms of both their school careers and social context. Responses in this category were identified as confirming to a Western traditional model of 'musician'. A sub-set of pupil responses could not be readily assimilated into these opposing and seemingly exclusive categories. The sub-set of pupils shared many of the experiences of the 'musicians', in terms of a positive relationship with music itself, but also rehearsed similar negative feedback as described by 'non-musicians' in terms of curriculum music. They enjoyed music outside the classroom context and had considerable instrumental ability. Their attitudes to classroom music and teaching staff had suffered due to a continuing struggle to relate their personal understanding of musicality with that of music in the school context. Responses in this category were initially identified as conforming to an 'alternative' to a Western traditional model of 'musician'.

The initial categorisation facilitated comparison of pupil responses between classes and cohorts of pupils. Although the depth of information from the interview transcripts would prove a vital resource in exploring the individual's interactions and experiences of the classroom setting, on a wider basis, the adherence (or lack of adherence) of a pupil profile to the suggested list of categories, would begin to reveal if the experiences described were particular to the individual, or indicative of a more

common experience. The categories were subject to constant revision as further interview transcripts were analysed and coded. As a check to ensure that the depth and accuracy of information revealed had not been lost in the process of coding and analysis, pupils were allowed to see the categorisations and their pupil profile. Some pupils (n=3) agreed for their comments to be shown to the music teacher and subsequently took part in short discussions during which the profile created was compared with the teacher's experience and the pupil's opinions. At this stage, a process of translation was required in order to communicate the findings in a relevant and accessible way. Research has in the past been criticised for being accessible only 'by the learned and elite in society' (Gough 2007:33).

A change of language was required in order to move from the coding categories and titles, to descriptive statements more readily understood by the teaching professionals and their pupils (see Figure 34). As a consequence of the change of language, pupils later commented that they had found more constructive ways to voice their criticisms whilst their teacher reported feeling less personally criticised by pupil comments. During the three way discussion, statements from the interview were read. For example;

'It's not that we don't get on, it's just that we don't have anything to do with one another. Funny really, you can be in the classroom but not, if you know what I mean.'

Pupil STSA (School A)

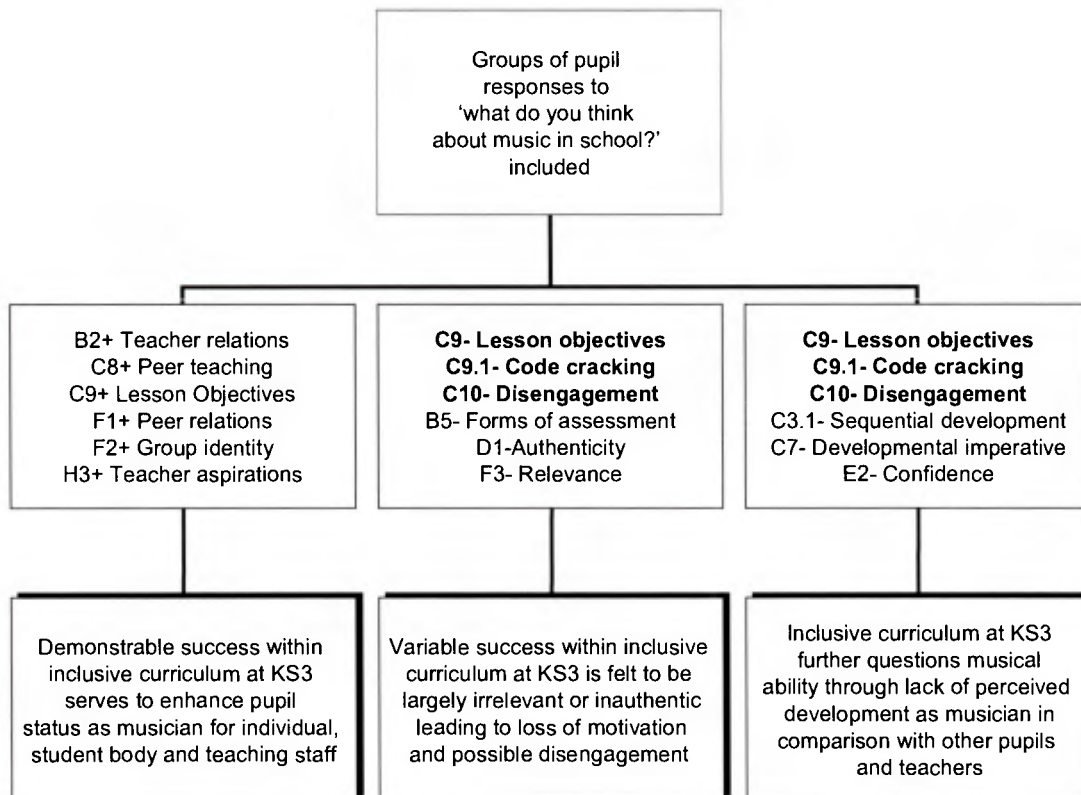


Figure 34: Initial groupings of pupils responses into three categorisations with descriptive statements used for teacher and pupil discussions (School A).

The extract had been coded with teacher pupil relationship (B2-), teacher expectations (B6-), provision of support (B9-) and disengagement (C10-). These categories were then described as ‘diminishing teaching support as Key Stage 3 progresses.’ The pupil agreed that this statement was an accurate description of her experience and the teacher recognised that such interactions could be seen as unsupportive. The three way discussions were particularly helpful with regards to the clarification of concepts and language used.

5.11.2 Patterns in Pupil Perceptions

In total, eight overarching themes were identified in the interview transcripts; 1) the pupils' involvement with music in different contexts, 2) familial support, 3) instrumental or singing skills, 4) perception of curriculum music, 5) sources of praise, 6) peer group support, 7) teacher-pupil relationship and 8) musical status. So as to present the findings in a readily accessible manner, the themes were arranged as a list (see Figure 35). Lincoln and Guba suggest 'presenting information in a form they usually experience it' so that the reader might be able 'both tacitly and propositionally, to derive naturalistic generalizations' (2000:36). Following the same layout, lists were created for the statements identified for each of the three 'musician types' initially described; traditional Western musician/TM (see Figure 36), alternate route musician/AM (see Figure 37), and Western non-musician/NM (see Figure 38).

The statements covering the eight overarching themes were always arranged in the same order so as to facilitate comparison between profiles. In Figure 36, the pupil was most likely to describe engaging with music in the classroom, during extra-curricular activities and in their own time in the family context. Specific to the experiences of this type of musician was that involvement with curriculum music further enhanced their already acknowledged status within the school as 'musician.'

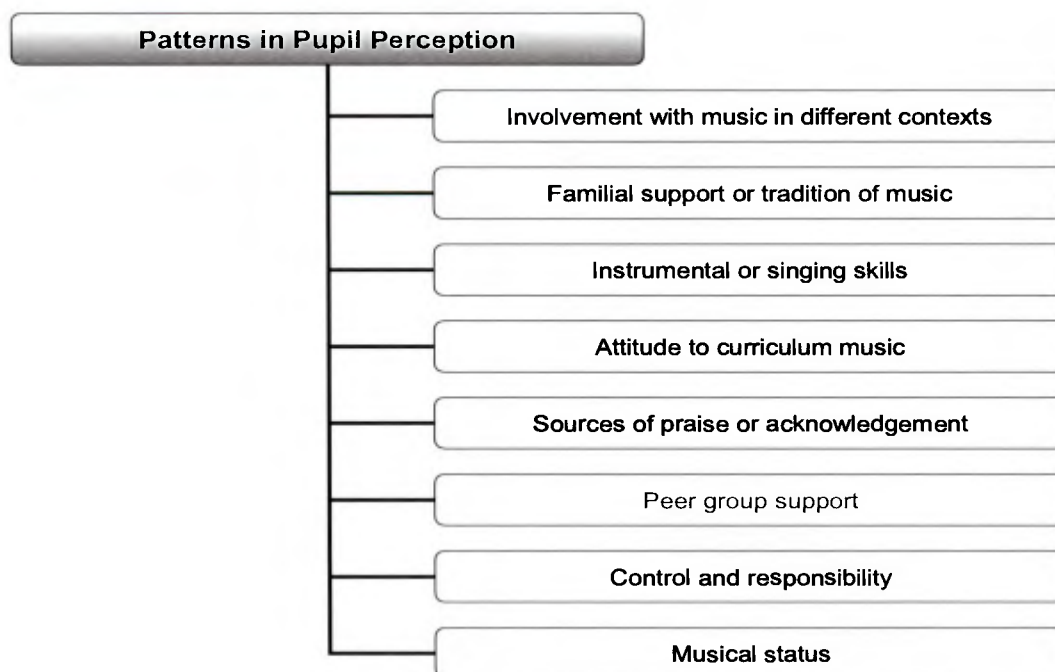


Figure 35: Eight overarching themes used to differentiate between pupil profiles (School A).

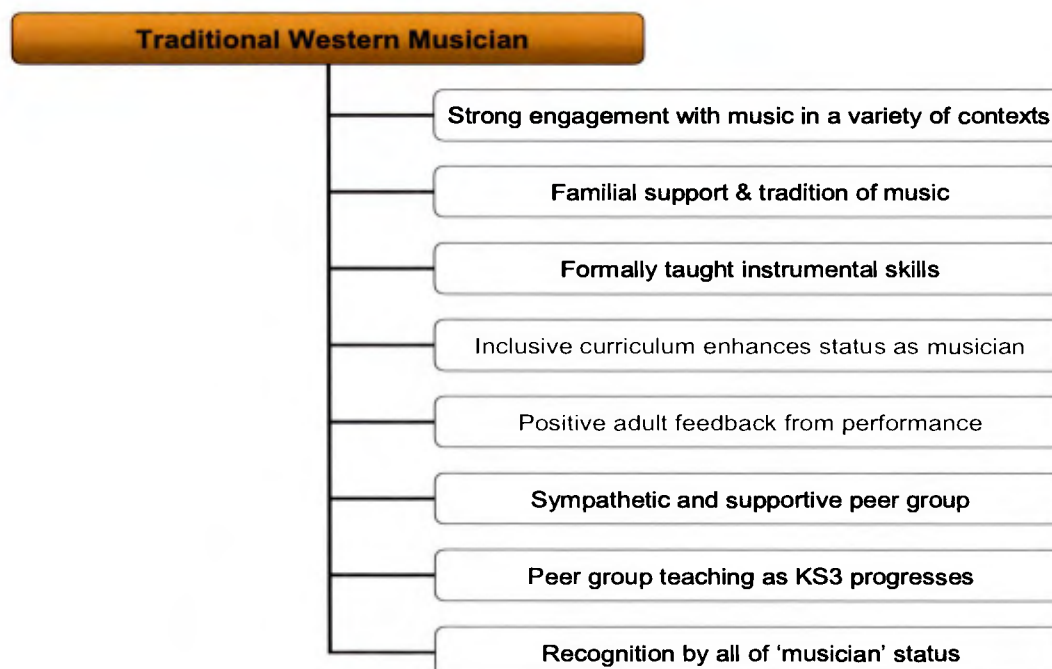


Figure 36: List of characteristics used to describe experiences of pupils referred to as 'traditional Western musicians' (School A).

They were given increasing levels of control and responsibility for their own learning and the learning of others and reported a strong relationship with their music teachers. They had strong friendships with other pupils who shared their 'musician' status. Three of the pupils from School A were categorised as 'traditional' Western musicians. There are similarities between Figures 36 and 37, largely that engagement with music occurred in a variety of settings and there was familial support of music education. The difference was most marked in terms of the pupil's perception of music in the classroom. Potentially, due to a mismatch between the pupil's interests and lesson content or learning styles, engagement diminished and teacher-pupil relations become strained. Although acknowledged by their immediate peer group as 'musician', these pupils might feel criticised by the presentation of 'musician' encountered in the classroom context. Three of the pupils from School A were categorised as 'alternate route' musicians.

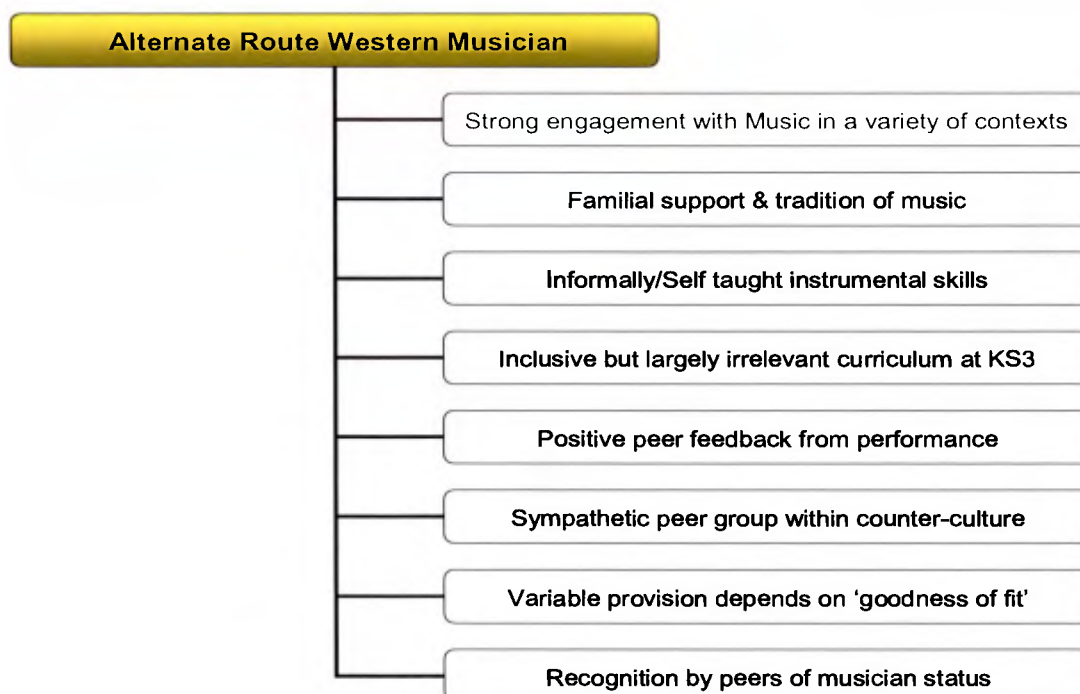


Figure 37: List of characteristics used to describe experiences of pupils referred to as 'alternative route' Western musician (School A).

Figure 38 presents a very different experience of music. Pupils were likely to listen to music in their leisure time but were unlikely to transfer this interest to the music classroom. The tasks that they encountered as part of music lessons were thought to confirm their lack of ability rather than offer an opportunity to gain skills. Their immediate peer group supported and encouraged disengagement from the lesson, causing strain in the teacher- pupil relationship. These pupils were more likely to view the label of ‘musician’ as a negative rather than positive descriptor. Five of the pupil from School A were categorised as Western non-musicians.

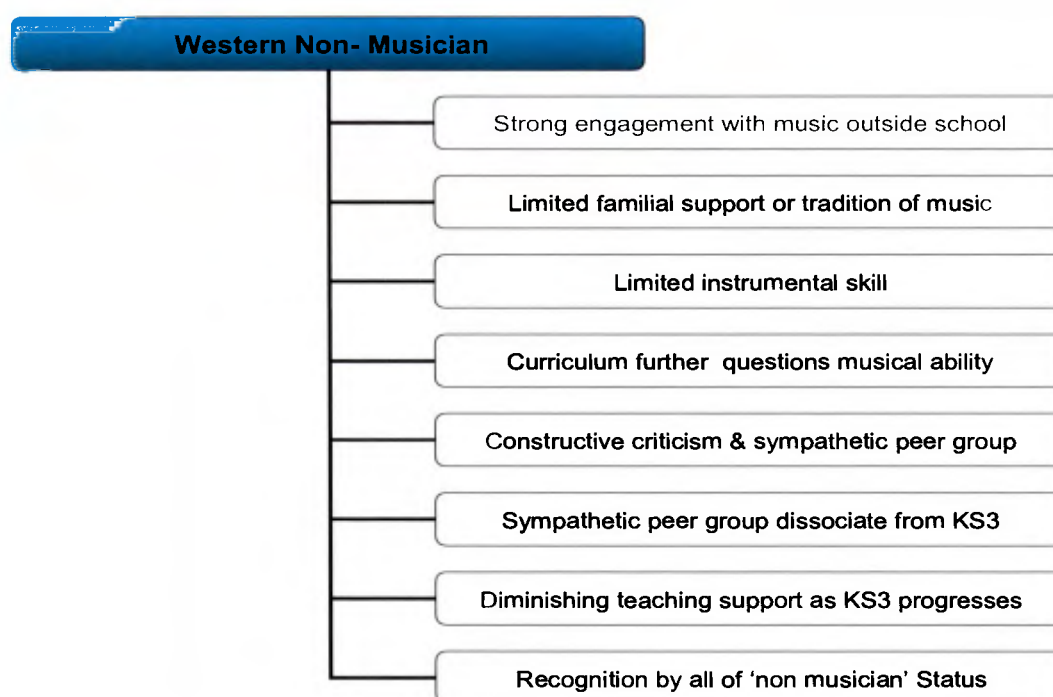


Figure 38: List of characteristics used to describe experiences of pupils referred to as 'Western non-musicians' (School A).

Of the fourteen profiles created, there was a sub-set of three pupils whose profiles did not adhere closely to any single set of descriptors within the three categorisations. Instead, their profile occupied a shared ground between the ‘alternate route’ musician and ‘non-musician’. In discussion with the pupils involved, it was felt that the

descriptions were fair and accurate reflection of their experiences. This seemed to indicate that additional work was required, with a larger number of participants, in order to identify further variations in pupil profiles that could more accurately describe the wide range of pupil experiences.

The purpose of the pilot study undertaken in School A, was to make an initial exploration of the ways in which the pupils describe their experiences of classroom music. Within the population of pupils who took part in interviews (n=14), there were common experiences described that could be grouped into three sets of responses. Having completed this initial exploration, the process was repeated in a different context (School B), with a larger population to see to how other pupils described their musical experiences.

5.12 Research in School B

Having completed an exploratory pilot study in School A, the same process was carried out with a larger population of Year 9 pupils in School B. Working on a longer time-scale of an academic year enabled a greater immersion into the field, a more in-depth understanding of the micro-climate of the school, time to develop relationships with both staff and pupils and time to reflect upon emergent findings. Fieldwork in School B took place over a period of two years. In combination with a small teaching contract, the research was carried out at various points of the school day, determined largely by the restraints of the timetable, rehearsals and concert commitments. The same protocol as piloted in School A was used;⁷⁴ focus groups and discussions, leading to a range of themes raised by pupils, from which a schedule of questions was written. Where changes were made in the fieldwork, the details are outlined below.

⁷⁴ See Chapter Five, Section 5.10 for an explanation of how the research was carried out.

The fieldwork was planned to be carried out at two stages of the pupils' career: the first as they approached the end of their first academic term of secondary schooling in Year 9 and the second during the option choice window of Year 9. The first period was chosen to allow pupils the opportunity to experience music within the secondary setting, enabling them to form opinions and relationships with their teaching staff before the research took place. Pupils had come from a variety of middle schools (covering Key Stage 2 as well as two years of Key Stage 3) and it was important to allow time for new methods of working and surroundings to become familiar. If the fieldwork had been completed before this had taken place, opinions gathered may have reflected previous experiences of classroom music in other unknown contexts. The second period of study aimed to show if extended immersion in the setting leading to an increased sense of familiarity alters pupil perceptions. In reality, the constraints of the timetable and the number of pupils involved meant that the boundaries between these two separate stages became indistinct.

5.12.1 Interviews

The process of interviewing in School A had provided many insights into the difficulties encountered in interviewing. There was a danger of treating the interview as a means of accessing 'psychological or social realities' and that information could simply be extracted and quoted (Wengraf 2006:1). Interview material that is thought to contain 'a straightforward automatic correspondence between the 'presented world' and the 'actual world' may be considered variably naïve and potentially worthless' (op.cit:27). As the focus of the research was the pupil's *perceptions* of school music, rather than a measure of the quality of music teaching and learning, the interplay between what 'is' and the message the pupil wanted to project was a fundamental

strand in beginning to understand how pupils related their own musicality to the music classroom. One advantage to the agreed list of questions was that it created some space during the interview sessions to sit back and reflect on the ways in which pupils described themselves as well as the content of their replies.

Group interviews, with a minimum of four pupils were held in one of the two teaching rooms available during lessons, break-times and, on occasion, after the school day had finished. As before,⁷⁵ pupils were handed a sheet that outlined the process of the research and the implications of their participation. The digital recording was started and the first question posed. Later, the recording were transcribed, with each pupil allocated a reference (to replace the need for their name) according to their appearance in the interview schedule.⁷⁶ During informal discussions with pupils, it became clear that they were comfortable to be interviewed and their responses recorded, providing they later had access to the transcripts. However, they also wanted to have access to one another's responses. This was refused. Pupils felt that they wanted evidence that each participant was treated in the same manner, and each was asked to talk about the same topics. So as to guarantee this without breaching the confidentiality of participants records, it was agreed that a schedule of questions would be devised and agreed, and each participant would reserve the right to answer these questions (or not) as well as comment on any other area thought relevant.

5.12.2 Questionnaires

In addition to the interview schedule, a second investigation was undertaken which focussed on the perceptions of pupils with regards to the skills and abilities needed in

⁷⁵ See this chapter, Section 5.10 for details of the interviews held in School A.

⁷⁶ See Appendix B for interview transcripts for pupils from School B.

order to succeed in music. It would seem that some able pupils formed a notion of what a successful ‘musician’ in the school context meant, measured themselves against that notion (irrespective of whether this was a true reflection of their ability or not) and used this as supporting evidence in their decision to drop music. It was unclear as to the possible source (or array of sources) of such a notion and whether this message differed according to specific context, or was in effect a static measure held to be ‘true’ by the school population as a whole⁷⁷. Irrespective of this, without the concrete identifiers of the traditional musician such as instrumental examinations, a specialist teacher or a performing career within the school context, some pupils found little evidence to counteract the pervading stereotype. The aims of this section of the research were twofold: in the first instance to examine what students thought makes a competent musician in terms of what they can do, what they know and how they act and secondly, to investigate how pupils measure their own abilities in comparison.

A sub-set of pupils, (n=21) were asked to suggest which skills and abilities were necessary to possess for a student considering studying music at Key Stage 4. Recurring answers during brain storming sessions were compiled into a single list of 20 items, which combined a variety of abilities, including familiarity with bodies of knowledge. Although not exhaustive, the list was a representative picture of the skills traditionally required to be a musician, produced by a class of pupils of which the majority willingly describe themselves as non-musicians. This in itself would seem to indicate that the message concerning what it is to be ‘musical’ was widespread and perhaps largely accepted by pupils in this particular school.

⁷⁷ This may relate to whether pupils hold an ‘incremental’ view of ability or an ‘entity’ view of ability within this subject domain. See Chapter Three, Section 3.3 for further discussion.

Due to the manner in which the question was posed, in terms of ‘what skills are necessary’ some superfluous elements were added in order to test the extent to which pupils regarded all listed elements as vital simply as a result of appearing on the list. Each of the pupils from the larger population (n=78) were asked to rate the importance of a particular element on a 10 point scale where 10 indicated a vital skill without which the pupil was sure to fail and 0 represented an attribute of no importance. In pilot versions of the list suggested by pupils, some skills were suggested by pupils that would not immediately spring to mind as applicable to a potential music student. Upon testing, these skills (including the ability to draw) as well as the superfluous skills added by the researcher were rated as 0 in the vast majority of responses. For the sake of clarity, categories rated as of no importance (0) by 80% or more of the pupils were removed. It was noted that concepts such as creativity, imagination, or emotion were not addressed by the pupils at this stage of the research. In total, sixteen items remained on the list. These included: the ability to work with others (A), instrumental technique (B), regular performance (C), performance in a variety of setting (D), the ability to improvise (E), singing skills (F), keyboard skills (G), the ability to compose (H), knowledge of musical style and conventions (I), familiarity with ICT (J), the ability to conduct or direct (K), knowledge of the history of music (L), listening and analysis skills (M), the ability to notate music (N), the ability to sight read music (O), and the ability to work independently (P). A questionnaire was designed using a rating scale for each of the sixteen items and distributed to each of the 78 pupils⁷⁸. The members of teaching staff responsible for the classes throughout the duration of Key Stage 3 music lessons at the school also completed the task. These profiles, therefore also illustrated their teacher’s

⁷⁸ See Appendix E for an example of the questionnaire used at this stage of the research.

perception of the necessary skill base a pupil should possess as a result of their music education (in whatever form this education has been experienced) in order to successfully continue to study music at Key Stage 4.

A personal profile for each pupil in terms of their own beliefs about what skills and abilities a potential music student should have was produced in the form of a radar chart in which each value allotted by the pupil was placed along a separate axis producing a sixteen point shape. An example is shown below (see Figure 39).

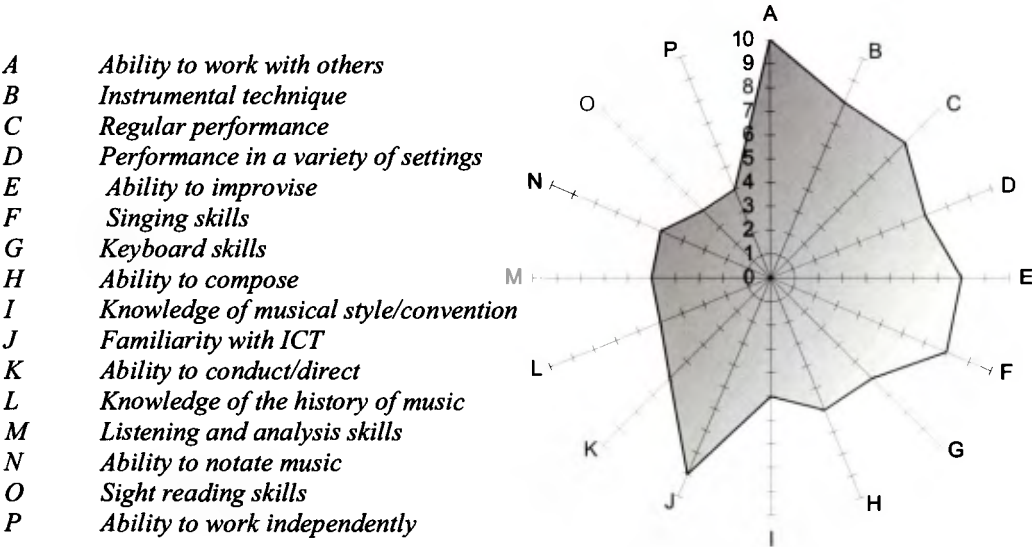


Figure 39: Example of sixteen point radar chart showing a pupil's rating of the importance of musical skills as shaded area.

In this example, the pupil rated many of the elements as very important. Others, such as singing and keyboard skills were deemed quite important but not vital, whilst some, notably the ability to sight read was not considered to be important. The visual interpretation of the emphasis pupils placed on different aspects of musicality enabled a productive dialogue with both the teaching staff and pupils involved in the research.

By creating, in effect, a footprint for each pupil, comparisons between individual traits and larger populations could be made, including to what extent classes of pupils formed similar views in relation to the larger year group.

Each leg of the chart related to a skill or body of knowledge as shown by the key. Consistently high ratings, where the pupil deemed the majority of elements to be important led to a chart with a large area, whilst low ratings lead to smaller area. During preliminary discussions with all pupils completing the rating scales, emphasis was repeatedly placed on the abilities a pupil needed in order to succeed in GCSE music rather than any measure of their own ability likes or dislikes. Additional explanation of the terms on the list of skills was provided so as to explain any unfamiliar terminology. Although pupils were very familiar with words such as composition and improvisation, during discussions it was clear that some were not as clear as to the concept involved. In the case of composition and improvisation, the division between the activities was particularly indistinct. Pupils were encouraged to ask for clarification if needed. As far as possible, the same terms were used as those suggested by pupils during earlier brain storming sessions.

When all of the first questionnaires had been completed, a second version was distributed that, using the same scale and list of sixteen elements, asked the pupil to rate their own ability or extent of knowledge.⁷⁹

When both questionnaires had been completed, the two sets of responses for each pupil were displayed on the same axis, comparing the importance they placed on each

⁷⁹ See Appendix F for an example of the questionnaire used in this part of the research.

of the sixteen elements against a rating of their own competence. This provided an insight into the difference between what they thought a musician should be able to do, and what they thought themselves capable of. An example of both measures (self description and competencies of a musician) on one axis is shown below (see Figure 40).

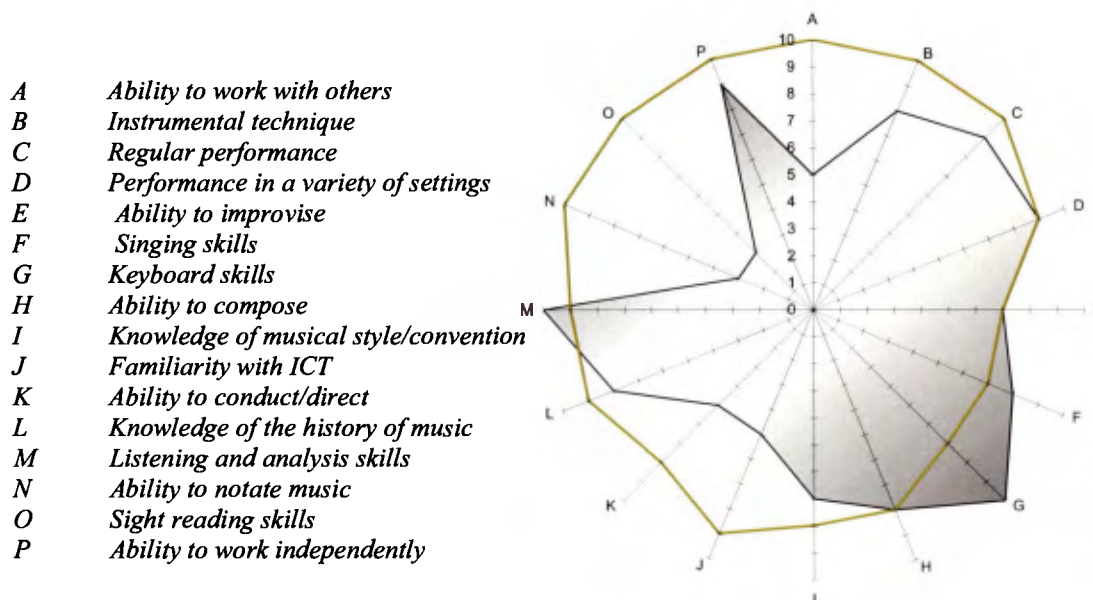


Figure 40: An example of sixteen point radar chart showing a pupil's rating of skills and abilities (coloured line) and self description (shaded area).

5.13 Data Analysis (Part II)

The same process of coding and analysis was applied to the interview transcripts from School B⁸⁰. This was a laborious process, with the quantity of data seeming at times, overwhelming. However, as before, detailed analysis and repeated readings of the data revealed patterns of responses between pupils. Clusters of codes were grouped and regrouped, and links uncovered between categories. The complete list of categories and codes is reproduced below (see Figure 41). The initial grouping into

⁸⁰ See this Chapter, Section 5.11 for details of text analysis.

three separate lists of characteristics (traditional Western musician/TM, alternative Western musician/AM and Western non-musician/NM) was increasingly found to be an inadequate foundation for the variety of patterns in the pupils' responses.⁸¹ Nevertheless, the same eight overarching themes were used previously: 1) involvement with music in different contexts, 2) familial support of music, 3) instrumental or singing skills, 4) attitude to curriculum music, 5) sources of praise, 6) peer group support, 7) control and responsibility and 8) musical status. Pupil's profiles were initially allocated to one of the three lists of characteristics which described them best; traditional Western musician (TM), alternative route musician (AM) and Western non-musician (NM). Those pupil profiles that could not be allocated were examined so as to ascertain in which aspects their responses differed. During this process, a pattern of responses was identified that led to a major revision of the characteristic lists.

Categories and Coding (Final version)

A - Pupil Response

- A1 Direct repetition of question
- A2 Agreement or positive response without qualification
- A3 Disagreement or negative response without qualification
- A4 Agreement or positive response with qualification
- A5 Disagreement or negative response with qualification
- A6 Inconclusive response
- A7 Undecipherable response
- A9 No response
- A10 Immediate response
- A11 Delayed response
- A12 Pushed response
- A13 Confirmation seeking
- A14 Challenging peers
- A15 Challenging interviewer
- A16 Unquestioning acceptance

⁸¹ See this Chapter, Section 5.11.2 for details of the three lists of characteristics initially suggested.

B - Teaching Behaviour

- B1 Teaching style +/-
General comment made on teaching behaviour of style of teacher
- B1.1 Explanation +/-
Reference to teacher explaining a task or objective to a pupil
- B1.2 Modelling +/-
Reference to teacher modelling a skill or task
- B1.3 Repetition +/-
Reference to teacher being able or willing to repeat teaching behaviour
- B2 Teacher pupil relations +/-
Reference to the relationship between teacher and pupil
- B3 Authority +/-
Reference to pupils' perception of teacher's authority
- B4 Discipline +/-
Reference to use of discipline with classroom setting
- B5 Forms of assessment +/-
Reference to different forms of assessment used by teacher in classroom setting
- B6 Expectations +/-
Pupils' perception of teacher's expectations
- B7 Differentiation +/-
Pupils' perception of the teacher's use of differentiation in classroom setting
- B8 Providing challenge +/-
Pupils' perception of appropriateness of challenge in tasks set
- B9 Providing support +/-
Pupils' perception of teacher's provision of support in class
- B10 Providing inspiration +/-
Pupils' perception of teacher's provision of inspiration in class
- B11 Praise +/-
Pupil's perception of teacher's use and allocation of praise in class
- B12 Reward +/-
Pupils' perception of teacher's use of rewards in class
- B13 Commitment/Effort +/-
Pupils' perception of teacher's commitment to subject and pupils

C - Learning Behaviour

- C1 Experimentation +/-
Pupil refers to experimentation as way of working in classroom setting
- C2 Creativity +/-
Pupil refers to being creative within classroom setting
- C3 Skill development +/-
Pupil refers to the development of musical skills
- C3.1 Sequential development +/-
Pupil refers to the development of increasingly complex skills over time
- C4 Understanding +/-
Pupil refers to deepening of understanding in music classroom
- C5 Physical involvement/embodiment +/-
Pupil refers to feeling physically involved with musical tasks

- C5.1 Communication through music
Pupil refers to the portrayal of emotion or communication through music
- C6. Intrinsic motivation +/-
Pupil refers to the existence of intrinsic motivation
- C6.1 Extrinsic motivation +/-
Pupil refers to the existence of extrinsic motivation
- C7 Developmental imperative +/-
Pupil refers to the need to improve and be able to demonstrate that skills have developed over time
- C8 Peer teaching +/-
Pupils refer to teaching musical skills to members of their class or year group
- C9 Accessing lesson objectives +/-
Pupils refer to understanding or relating to the learning objective of the lesson
- C9.1 Code cracking +/-
Pupils refers to use of language or assumed knowledge that denies them equal access to the learning objectives of the lesson
- C10 Disengagement +/-
Pupil refers to disengaging from the learning context
- C11 Engagement +/-
Pupil refers to engaging with the learning context
- C12 Commitment/Effort +/-
Pupil refers to commitment or effort made in music
- C13 Support seeking (teacher) +/-
Pupil refers to seeking support from their teacher
- C14 Support seeking (peers) +/-
Pupil refers to seeking support from peers
- C15 Support seeking (family) +/-
Pupil refers to seeking support from their family
- C16 Behavioural issues +/-
Pupil refers to behavioural issues of themselves or others

D - Resources

- D1 Authenticity +/-
Pupil refers to the authenticity of materials used in the music classroom
- D2 Provision +/-
Pupil refers to the level, in terms of quantity or quality, of provision
- D3 Location +/-
Pupil refers to the location or spatial arrangement of music classroom
- D4 Time +/-
Pupil refers to the allocation of time devoted to music lessons

E - Personal Development

- E1 Independence +/-
Pupil refers to feelings of independence or incidents that impact upon feelings of independence
- E2 Confidence +/-

- Pupil refers to feelings of confidence or incidents that impact upon feelings of confidence
- E3 Self perception +/-
Pupil refers to perception of themselves in relation to music
- E4 Issues of gender +/-
Pupil refers to perception of themselves or others, as female or male
- E5 Issues of sexuality +/-
Pupil refers to perception of themselves or others, in terms of sexual identity
- E6 Age related changes +/-
Pupil refers to perception of themselves or others, in relation to age related changes
- E7 Experiences/memories +/-
Pupil refers to experiences or memories relating to their music education
- E8 Pride +/-
Pupil refers to feelings of pride
- E9 Frustration +/-
Pupil refers to feelings of frustration

F - Youth Culture

- F1 Peer relations +/-
Pupil refers to relations between themselves and their peer group
- F2 Group identity +/-
Pupil refers to factors that influence group identity within peer group
- F2.1 Group inclusion +/-
Pupil refers to factors that influence group inclusion
- F2.2 Group exclusion +/-
Pupil refers to factors that influence group exclusion
- F3 Relevance +/-
Pupil refers to issues of relevance between individual and music classroom
- F4 Music as defence +/-
Pupil uses musical behaviour or identity as means of defence against criticism
- F5 Music as means of attack +/-
Pupil uses musical behaviour or identity as means of attack against others

G - Conceptual References

- G1 Universal musicality +/-
Pupil refers to music as a subject everyone can enjoy and achieve in
- G2 'Innate' ability +/-
Pupil refers to music as a subject only the 'talented' can achieve in
- G3 Hierarchy of knowledge +/-
Pupil differentiates between 'high' and 'low' status knowledge in music
- G4 Musical Voice +/-
Pupil refers to a need to express themselves through music
- G5 Notions of worth +/-
Pupil refers to subjects or skills in terms of inherent value
- G6 Knowledge/skills as commodity +/-
Pupil refers to subjects or skills in terms of market value

- G7 Secret garden of knowledge +/-
Pupil refers to subject of skills that require key knowledge to access them
- G8 School ethos +/-
Pupil refers to aspirations, commonly held beliefs or myths, reputation or mission statement of educational institution

H - Aspirations

- H1 Pupil aspirations +/-
Pupil refers to their, or peer groups hopes for the future
- H2 Parental aspirations +/-
Pupil refers to parents hopes for the pupil for the future
- H3 Teacher aspirations +/-
Pupil refers to teachers' hopes for the pupil for the future

I – Types of Musical Activity

- I1 Classroom activity +/-
Pupil refers to any activity that takes place in the music classroom
- I2 Extra curricular (teacher led) +/-
Pupil refers to musical activities that take place in school, outside lessons, led by a teacher
- I3 Extra curricular (pupil led) +/-
Pupil refers to musical activities that take place in school, outside lessons, led by a pupil
- I4 Solo activity +/-
Pupil refers to musical activities that are carried out alone
- I5 Peer group activity +/-
Pupil refers to musical activities that take place amongst peer group outside school setting
- I6 Family led activity +/-
Pupil refers to musical activities that take place amongst family outside school setting
- I7 Community/church activity +/-
Pupil refers to musical activities that take place amongst community or church members outside school setting
- I8 County/national activity +/-
Pupil refers to musical activities that take place amongst county or national groups outside school setting

Figure 41: Listing of categories and codes created.

The profiles of those pupils who were willing to engage with tasks and hoped to improve their skills by so doing, were separated from those who were not and did not.

Of the two sub-sets created (categorised as 'engaged' and 'disengaged'), those pupils

who reported a positive teacher relationship were further separated from those who described having an indifferent or strained relationship with their teacher. When either method of grouping the pupil responses was applied as the initial sorting factor, the resultant populations were made up of largely the same individuals. In most cases, the pupil responses that referred to issues of disengagement had also made references to an indifferent or strained pupil-teacher relationship. The pupils who had described being engaged with tasks in the music classroom, also reported a positive pupil-teacher relationship. However, a population of pupils described their experience of engaging with tasks in the sense of 'busyness' or being occupied. They did not report an expectation that they would be changed as a result of the activity. They avoided performing and had sympathetic friends who would support their passive disengagement from performance and public criticism. They spoke of feeling invisible, or overlooked by the teacher. They felt that they were engaged, but described a superficial engagement built on keeping busy rather than linking physical activity to a specific learning outcome. The responses from these pupils were grouped together as a third sub-set of 'partially engaged' pupils. There were in total three initial groups of pupil characteristics: engaged, partially engaged and disengaged.

The profiles were further subdivided into those pupils who felt confident to perform or confident of their musical ability. From the initial three groups of characteristics that referred to levels of engagement (engaged, partially engaged and disengaged), a further three sub-sets of categories were formed. The first sub-set of pupils described themselves as 'unmusical', 'non-musicians' or 'tone deaf'. The second and third sub-sets described themselves as 'musical' or 'musicians' but differed in the type of musical tuition they had received. Some were formally taught and examined largely

through ABRSM examinations whilst others were informally taught and more rarely examined in a formal setting. These sub-sets were categorised ‘non-musician’, ‘traditional’ musician and ‘alternative’ musician (see Section 5.11.2 for similar groupings of pupil responses found in School A). At each stage of this process of sorting and summarising, the codes allocated to pupils were constantly reviewed (see Section 5.11 for a full description of coding and categorising). As each pupil profile was sorted according to engagement level (engaged, disengaged and partially engaged) and type of musical ability (non-musician, traditional musician or alternative musician) notes were added that related to the other experiences they had described during interviews. For example, if family members supported their musical interests or whether their friends also played instruments in school or ‘other’ contexts. These group profiles became more detailed as the different experiences were brought together. However, general themes were identified, both within and across groups. For example, the support of family members was found to be an important influence for almost all the pupils involved. Those who were categorised as engaged alternative musicians (EAM) and engaged traditional musicians (ETM) reported strong familial support.

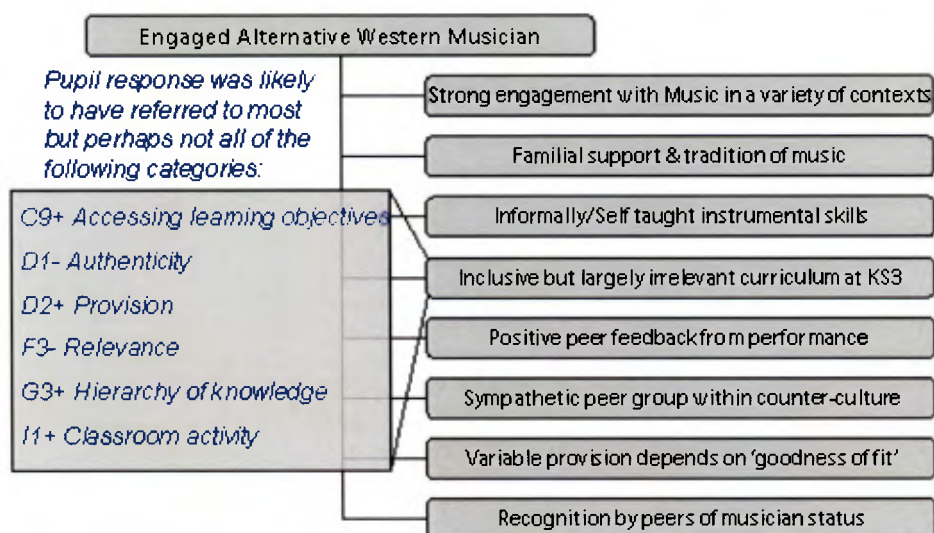


Figure 42: Example of grouping of codings relating to experience of classroom music.

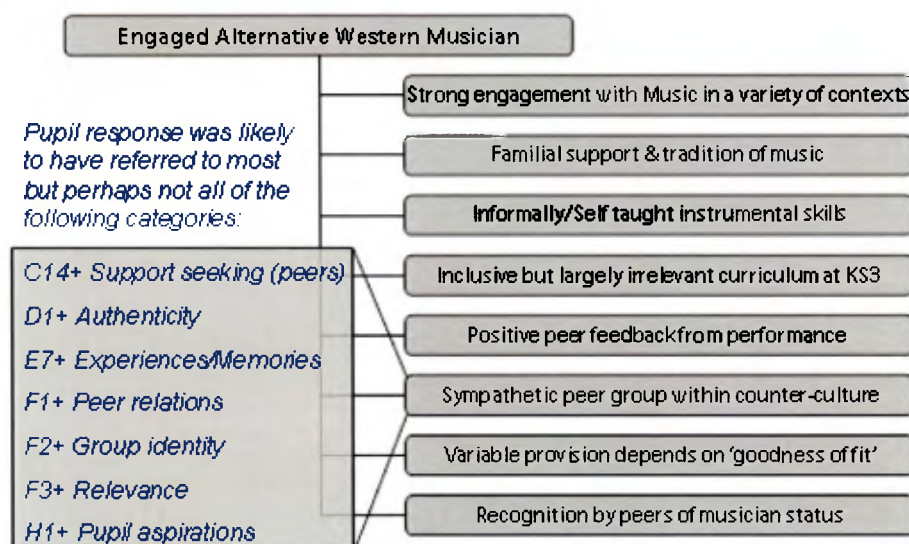


Figure 43: Example of grouping of codings relating to peer support and musical ingroups.

Those categorised as disengaged traditional musicians (DTM) and disengaged alternative musician (DAM) more often described fluctuating familial support that could be further undermined due to lack of time, changes in priorities and perceived

value. Those pupils who were categorised as engaged non-musician (ENM), partially engaged non-musicians (PENM) and disengaged non-musicians (DNM) were most likely to report limited or no familial support of music as a curriculum subject or future career choice. A simple way of reviewing the process of drawing together the themes was to create a chart showing how the responses were being categorised, grouped and then related to a descriptive statement (as shown in Figures 42 and 43).

5.14 Characteristics Lists

Figure 44 shows the process by which categories were grouped according to the different characteristics and the subsequent move from this categorisation to descriptive statements (see Figure 45) to clarify meaning for the pupils and teaching staff involved. The process was completed for each of the eight overarching themes (see Section 5.11.2) and presented as lists. Seven lists were created, each with eight variations of the overarching themes which described seven types of musical engagement; engaged traditional musician or ETM (see Figure 46), disengaged traditional musician or DTM (see Figure 47), engaged alternative musician or EAM (see Figure 48), disengaged alternative musician or DAM (see Figure 49), engaged non-musician or ENM (see Figure 50), partially engaged non-musician or PENM (see Figure 51) and disengaged non-musician or DNM (see Figure 52).

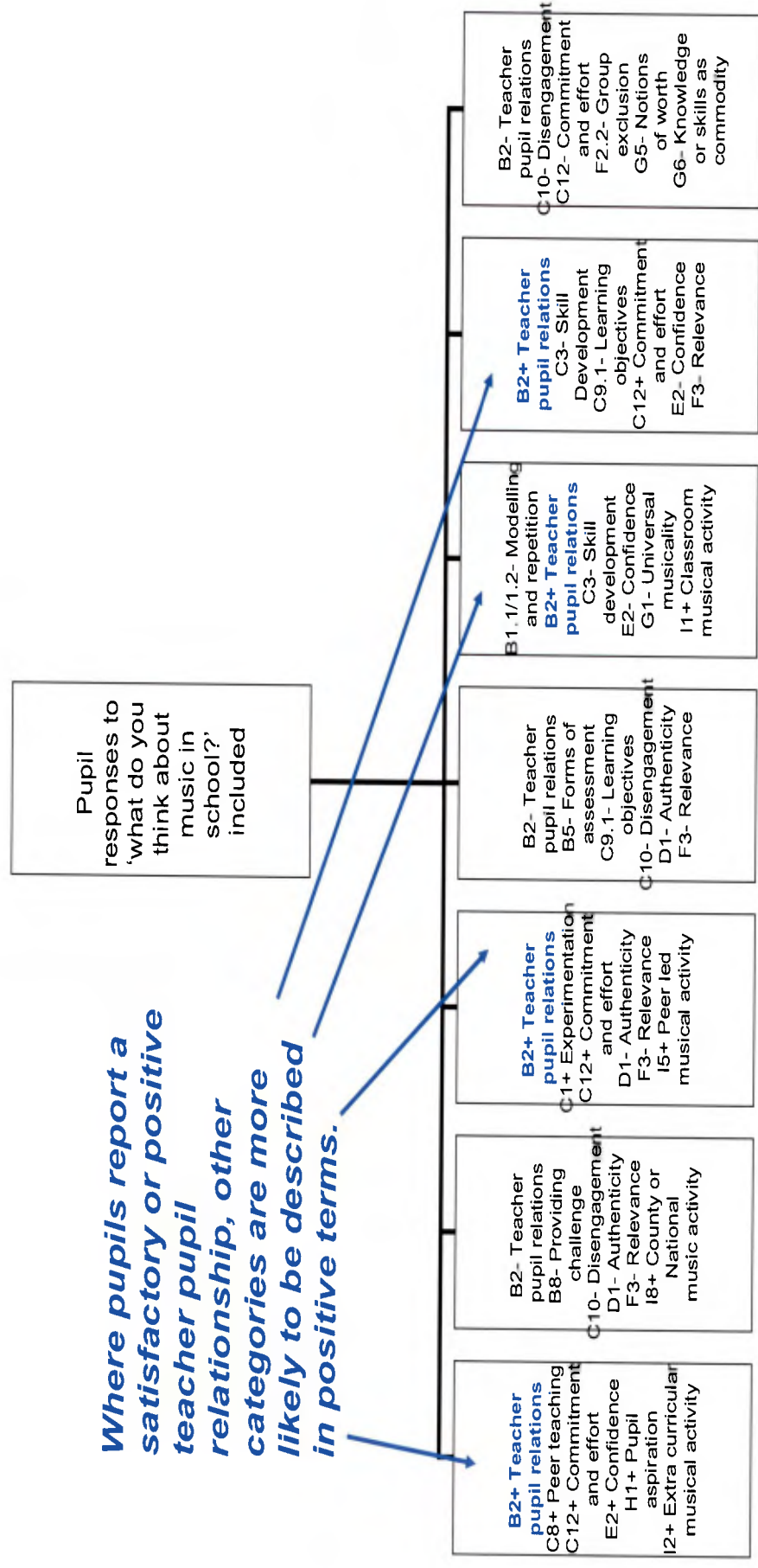


Figure 44: Cluster of codes and categories separated into seven different characteristics lists (School B).

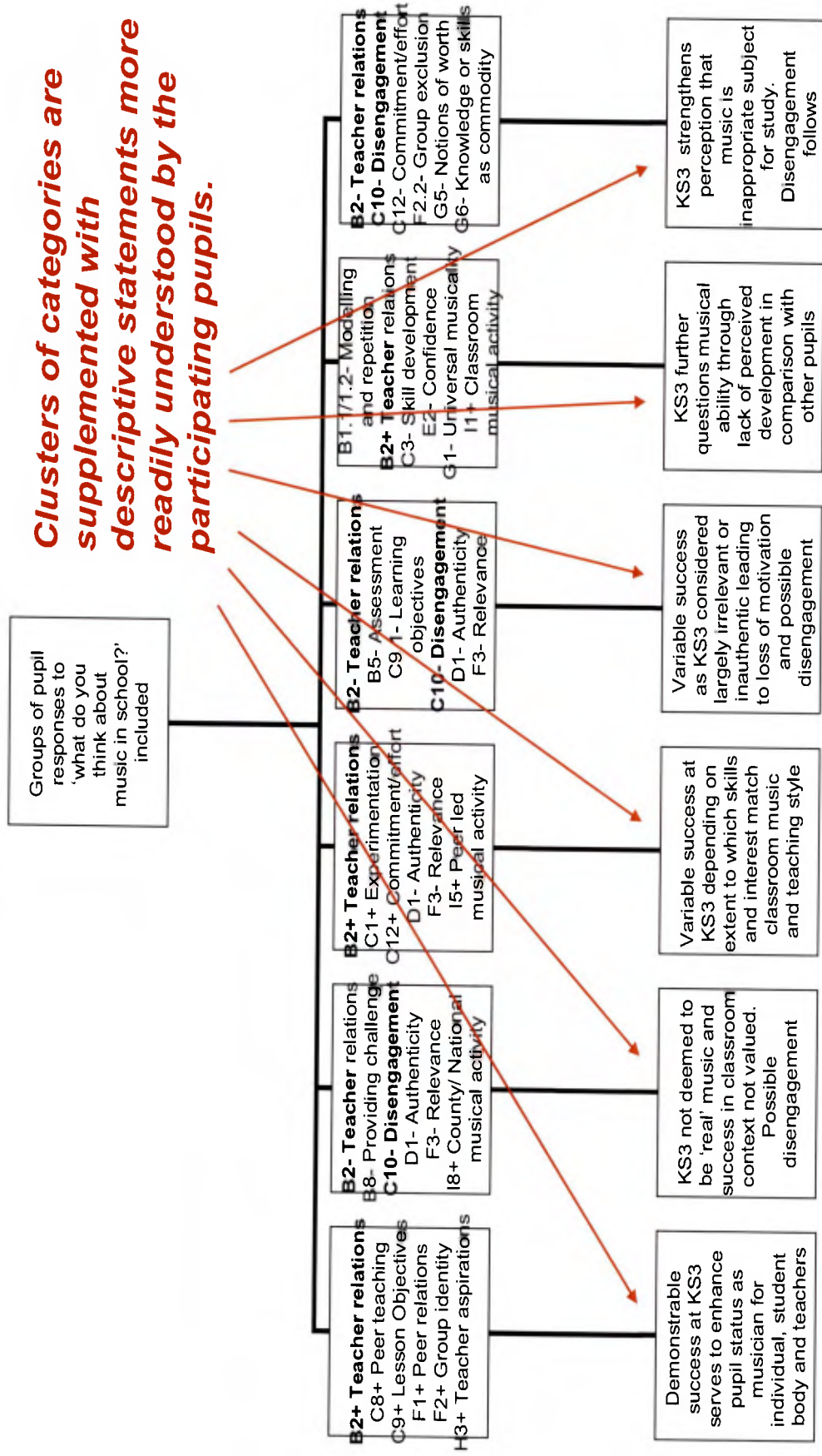


Figure 45: Moving from clusters of codes and categories to descriptive statements for all seven types of musical engagement.

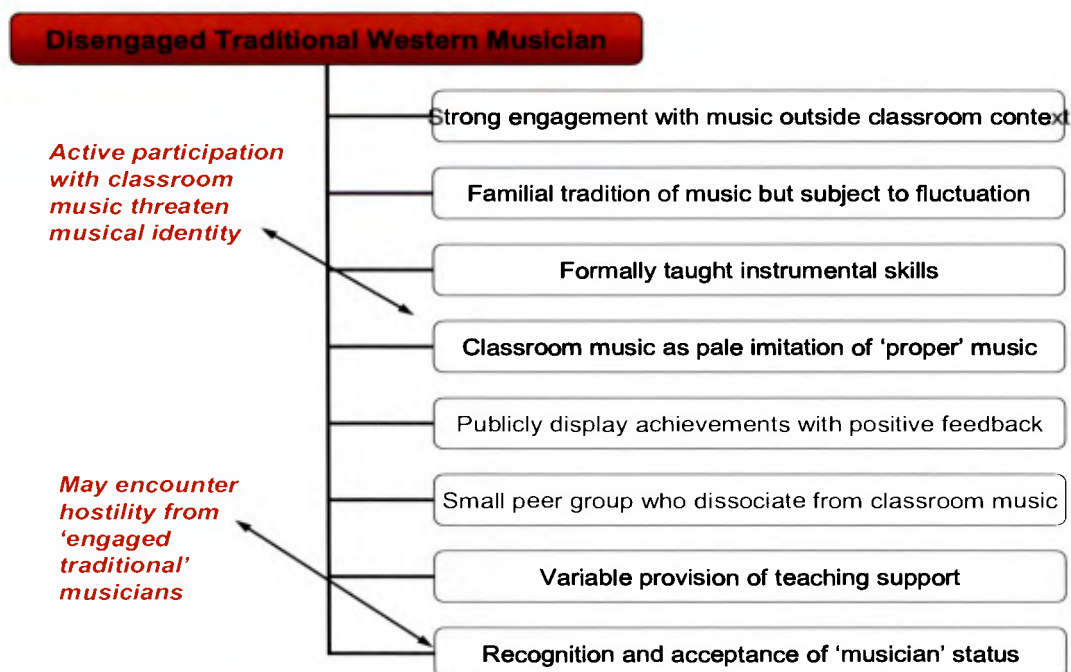


Figure 46: Variation in themes for type of musical engagement Disengaged Traditional Western Musician (DTM).

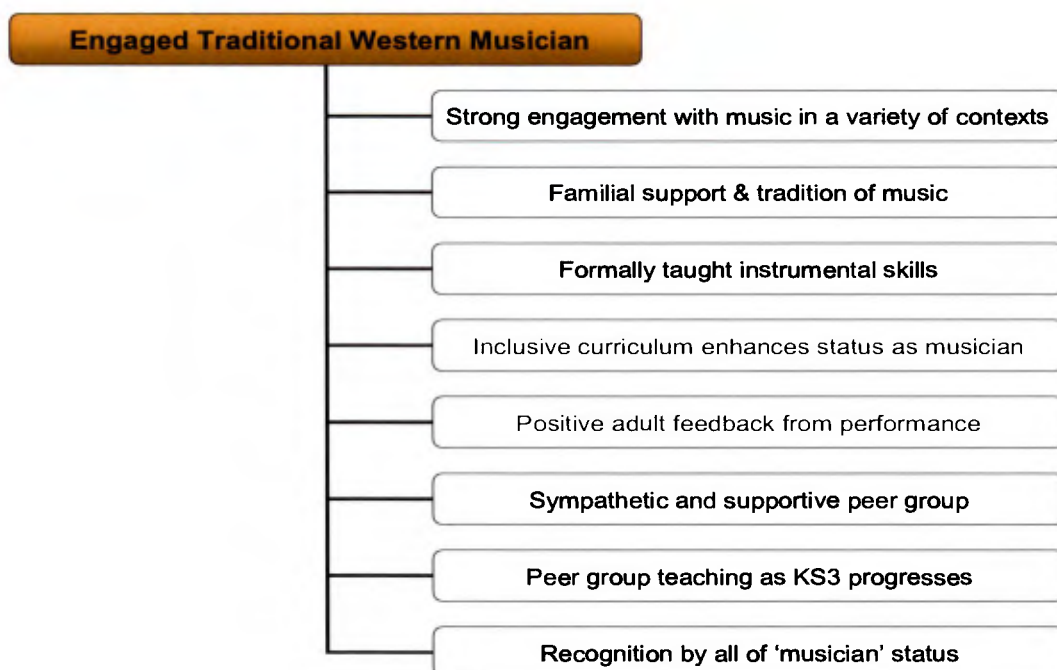


Figure 47: Variation in themes for type of musical engagement Engaged Traditional Western Musician (ETM).

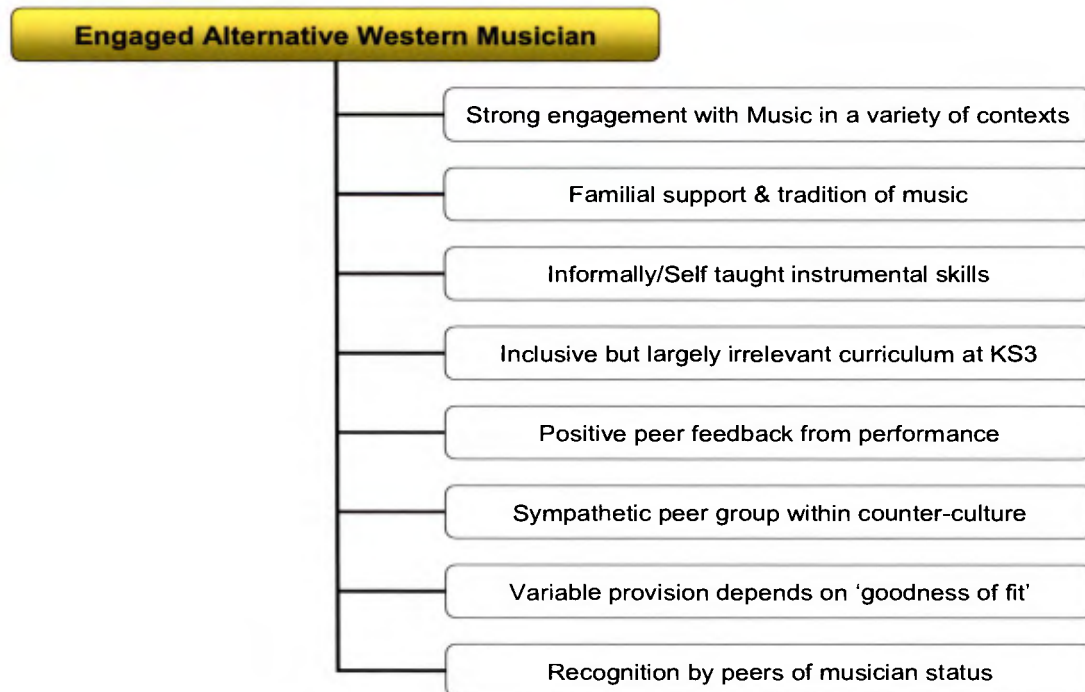


Figure 48: Variation in themes for type of musical engagement Engaged Alternative Western Musician (EAM).

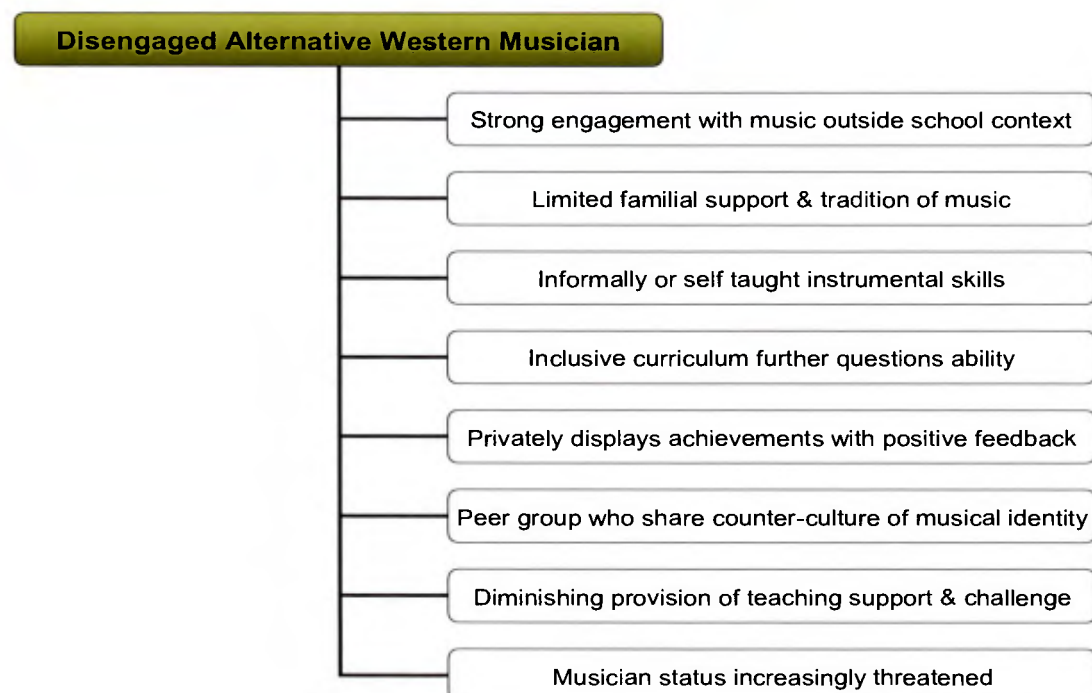


Figure 49: Variation in themes for type of musical engagement Disengaged Alternative Western Musician (DAM).

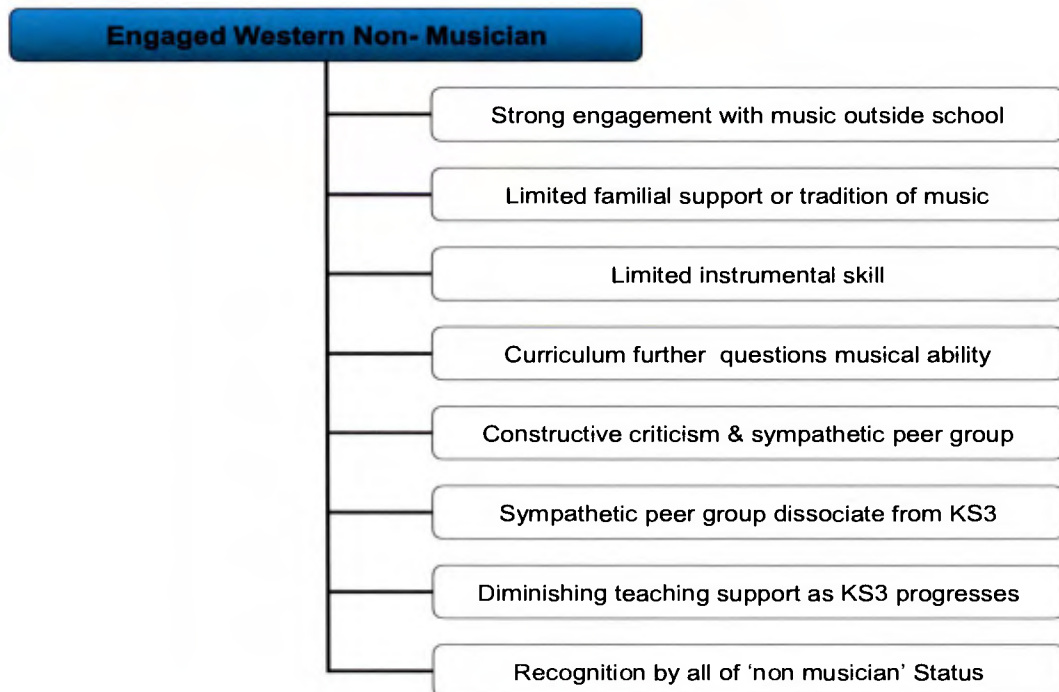


Figure 50: Variation in themes for type of musical engagement Engaged Western Non-Musician (ENM).

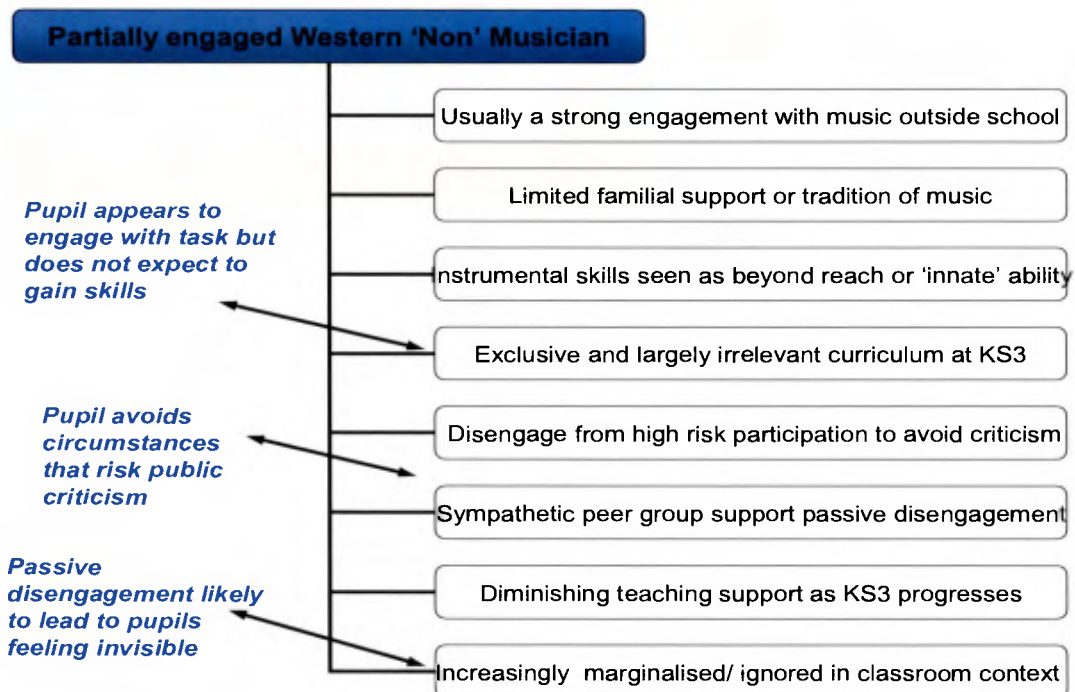


Figure 51: Variation in themes for type of musical engagement Partially Engaged Western Non-Musician (PENM).

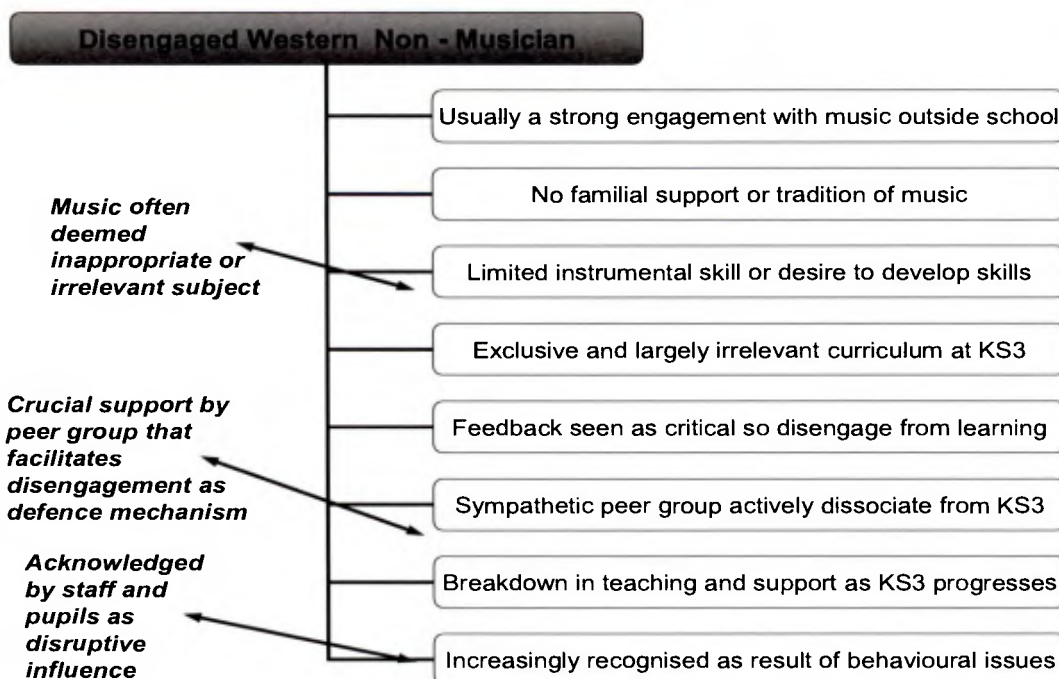


Figure 52: Variation in themes for type of musical engagement Disengaged Western Non-Musician (DNM).

At this stage of the research, the intention is simply to present the different types of musical engagement as the final result of an iterative research process by which pupils' feedback concerning their experiences of classroom music has been categorised according to the skills, aptitudes and attitudes they bring to the encounter. Examples of pupil's perceptions are given in Chapter 7 (see Section 7.1), that provide further explanation of the lists given.

The types of musical engagement are not models. They do not seek to suggest how things should be, but rather reflect the possible connections between the experiences and perceptions that pupils involved in the research made. Each of the one hundred and forty seven pupil profiles (School B), when compared against the types of musical engagement gave responses that matched statements in at least five of the eight themes. There is a possibility that the same pupils interviewed at a different time, in a

different context or by a different person would adhere more closely to a different set of themes or perhaps to none at all. This is to be expected. There is, importantly, a sense of fluidity between aspects of the types of engagement; they reflect characteristic responses, not hard and fast rules.

5.15 Summary

In this chapter the research process was described, outlining a cyclical design in which the responses of the pupils were gathered and sorted, reviewed and resorted. The aim of the research was to use the experiences and perceptions of classroom music described by pupils to understand how students position themselves in relation to the identity of 'musical' within a classroom setting. Clusters of variations in themes for different types of musical engagement have been created that group the likely experiences and attitudes of pupils to eight overarching themes concerned with music, musical ability and musical identity in school. In addition, pupils have described what skills and abilities they think a musician possesses and measured their own competency on the same measures.

Chapter Six

The Research in a Third Context

6.1 Research Design

As discussed in Chapter 5 (see Section 5.1) the fieldwork for this research was carried out as a series of case studies. Both qualitative and quantitative techniques and methods have been used. As proposed by Tashakkori and Teddlie (1998:18), the multilevel mixed method design adopted was a framework in which ‘different types of data collection’ occurred ‘at different levels of data aggregation.’ The research has been carried out with two levels of foci: on a national basis using datasets that refer to pupil cohorts across England (see Chapter Two) and at a more local (school) level. The fieldwork in Schools A and B focussed on the perceptions of the lived reality of pupil within the classroom context. Data gathering took the form of lesson observations, discussions, interactions and interviews with pupils. The approach was iterative and reflective and the findings rich in detail and local colour (see Chapter Seven, Section 7.1 for example). The exploration of single settings (School A during the summer of 2001 and School B from autumn 2001 to summer of 2003) had suggested some potential factors relevant in the formation of a notion the pupils’ ‘musical self’ within that particular school context. The next stage of the research involved exploring the extent to which the voices of these pupils (and the findings of the potentially unique case studies) might be echoed by a population of students from a different school. Consequently, a further period of fieldwork was undertaken. Using a ‘sequential’ mixed method framework, a ‘quantitative closed-ended instrument [was] developed after [the] exploratory qualitative interviews [had] been analysed’

(Tashakkori and Teddlie (1998:47). The comments gathered as part of the interview schedule were used to create a questionnaire that could be administered to large numbers of pupils.

Having categorised pupil responses from School B according to seven emergent lists of characteristics (see Chapter Five, Section 5.14 and Appendix I for characteristics lists), a questionnaire was created in order to determine if the same categorisation of pupils' experiences could be achieved in response to a different research tool. If the categorisation of musician and engagement type could be achieved, the questionnaire would be used to determine to what extent the seven categories could be identified in a different population. Eight questions were devised, with multiple choice answers⁸². The topics included performing, composing, working in groups, audiences, peer teaching, family support, a self description of musical ability and the pupil's perception of peer opinion. Each question related to one of the eight areas (see Chapter Five, Figure 36) previously identified as salient to the experience the pupils from School B. Each categorisation of musical engagement type was based on the pupils' perception of eight different themes. These eight themes formed the basis of the eight questions. Each of the eight questions was accompanied by five possible answers. The wording of the answers was adapted from extracts of interview transcripts of pupils from School B. It was felt that phrasing responses in the same words as used by other pupils would be more readily understood by another student population. Each statement selected was based on the response of a pupil whose pupil profile closely fitted the eight characteristics of one of the seven lists. For example, concerning composition tasks in the classroom setting, a pupil categorised with the

⁸² See Appendix G for an example of the questionnaire used in School C.

profile of engaged traditional musician (ETM) had responded 'I know exactly what to do and get on with it' whilst a pupil with a disengaged non-musician profile (DNM) had responded 'I sit and wait for the end of the lesson.' The statements used could relate to more than one categorisation as a very similar response of 'I experiment and see what happens' had been made by an engaged alternative musician (EAM) and echoed closely by a disengaged traditional musician (DTM). The rationale behind this questionnaire design was that pupil responses were the original data source from which the categorisations of musical engagement were developed (see Chapter Five, Section 5.11). The categorisation was then used as the framework for the questionnaire. The pupil responses to specific situations would be posed to another population of pupils. In response to a question such as 'You are asked to compose a piece of music. Do you...?' the pupils from School C would be asked to which of the experiences described by the pupils from School B they identified with most closely.

6.2 The Pilot Study

A small group of pupils from School B completed the questionnaire (see Appendix G) as part of a pilot study. As mentioned above, the questionnaire had been created through the analysis of pupil responses. The pilot was undertaken to check the accuracy with which the answers to the questionnaire would reflect the categorisation that had already been made through the text analysis of interview transcripts. The pupils (n=27) had already had their profiles categorised and noted. The pupils completed the questionnaire giving only dates of birth as reference so that previous records could not be used to influence later categorisation decisions. Each of the multiples choice answers was attributed with a 'score' from 0 to 4, giving a range of possible scores from 0 to 32. The answer that was 'typical' of a disengaged non-

musician (DNM) was given a score of 0. A pupil who identified with similar experiences of the music classroom as listed by the DNM category would, over the 8 questions be expected to 'score' between 0 and 13. Similar ranges of 'scores' were calculated for each of the seven categories of musician types. There was a degree of overlap between the possible scores, as some experiences were common to more than one set of characteristics lists (see Figure 53). At the extremes, there was little expectation of shared attitudes between the pupils: the engaged traditional musicians were expected to answer differently to the disengaged non-musicians.

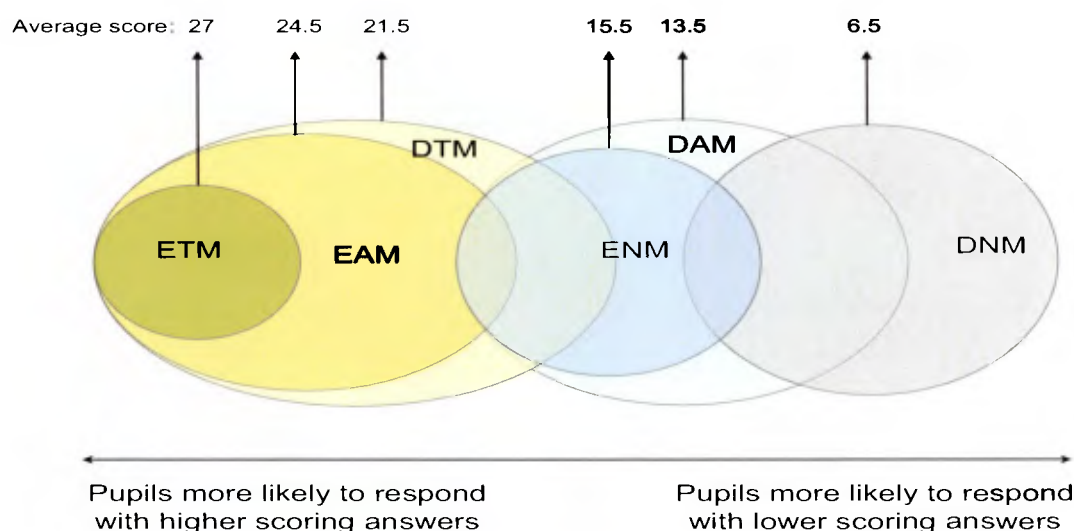


Figure 53: Representation of possible 'scores' from Questionnaire 4 by different categories of musician types.

However, due to the fluidity between some of the categorisation and a degree of commonality, there was also a possibility that the questionnaire results would distinguish between all of the categories of pupil response. Of the 27 pupils, 23 (85%) sets of the questionnaire responses were successfully categorised as the same engagement and musician type that had been previously identified by means of the interview analysis. The incorrectly identified pupils had been categorised as

‘disengaged’ (by their ‘score’) whereas they had previously been described as ‘engaged’. There were several possible explanations for this: (i) poor design of the questionnaire, (ii) inaccurate initial categorisation, (iii) an impact of the data collection method that

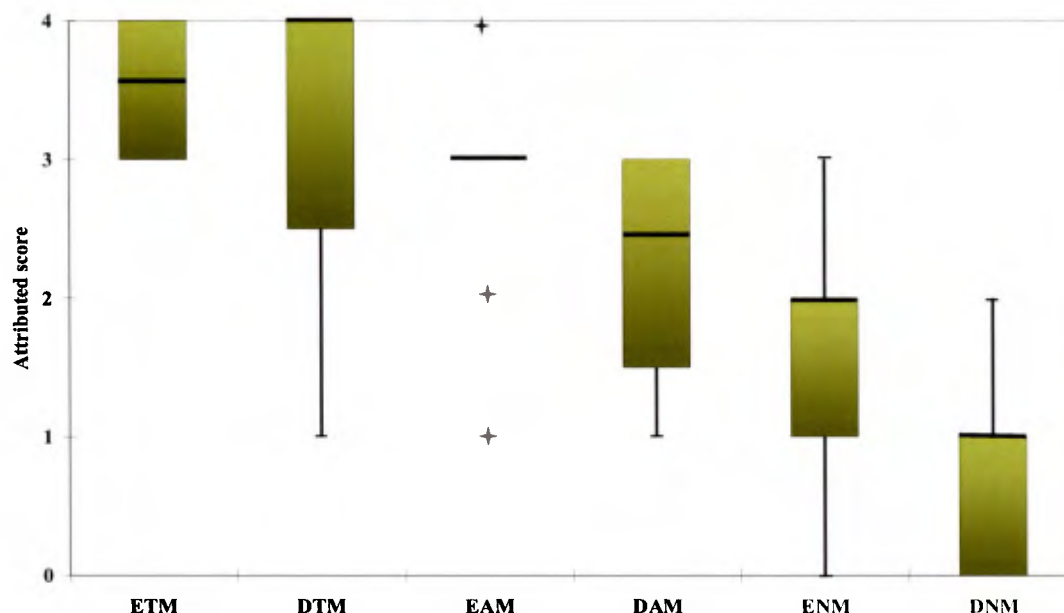


Figure 54: Box plots of pupil 'scores' to question 1-8 of questionnaire 4 by categorisation of musician type (n=27).⁸³

enabled pupils to voice more negative feedback, or (iv) a genuine change of attitude in the pupils. T-tests were completed to ascertain if the mean ‘score’ of each group was statistically different from the others (see Figure 54). Pearson’s correlation coefficient tests revealed no significant correlations between the answers given by pupils identified across the categories. This would seem to indicate that the responses given by groups of pupils were independent of one another. The questionnaire was completed by a further sample of 54 pupils (from School B) and the mean ‘scores’ for each categorisation calculated. Comparing Figure 54 and Figure 55 shows that the

⁸³ The categorisation of partially engaged non-musician (PENM) does not appear in this part of the analysis as a separate cohort, but as part of the engaged non-musician group. The PENM categorisation was identified late in the analysis process and pupil responses were retrospectively re-categorised as a result.

mean 'scores' achieved were similar in both populations. Of the 54 completed questionnaires, 8 pupils were identified as 'disengaged' despite previous data that indicated them to be 'engaged'. Feedback was sought from 6 of the pupils that suggested that they had lost interest in music at school over the course of the

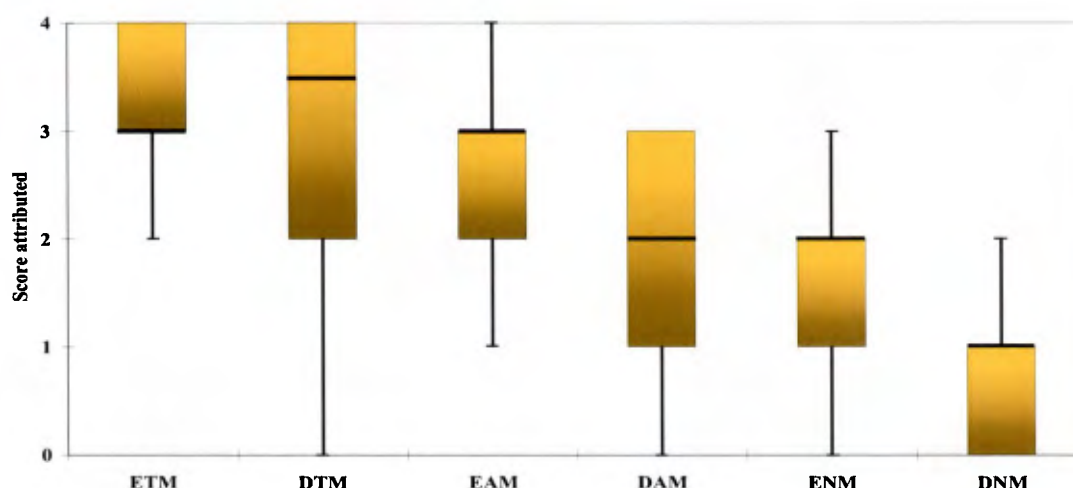


Figure 55: Box plots of pupil 'scores' (questionnaire 4) to question 1-8 by categorisation of musician type (n=27 and n=54).

term. No specific cause was identified. There was much shrugging of shoulders and comments such as 'dunno, Miss'⁸⁴. It is to be expected that pupil attitudes might change over time and according to context and, as a consequence, any categorisation will 'date' and become inaccurate. The descriptions of pupils can only act as snapshots that capture a moment in time. Having tested the questionnaire on a 'known' population (however transitory the reality of 'knowing'), the next stage of the research was to move to an 'unknown' context.

⁸⁴ It would be all too easy to explain the apathy and lack of communication skills displayed at this stage of the research (from a population of students who had proved they were confident and articulate) as part of 'normal' adolescent behaviour. Teachers of Year 9 pupils will recognise the shoulder shrug and accompanying 'dunno, Miss'. However, it is equally likely that these pupils had become tired of *being questioned about their attitudes to music*, as tired of the subject itself.

6.3 The Third Case School: School C

The final setting in which the research was undertaken was a mixed comprehensive on the outskirts of a large town in Suffolk. With approximately 1200 pupils aged between 11 and 18 years, the school was described as 'larger than average' (OfSTED 2004). With 90% of pupils categorised as 'white British', very few students were considered as being 'at an early stage of English acquisition' (op.cit). The majority of students came from 'lower socioeconomic backgrounds', with standards on entry 'well below national averages' (op.cit). A third of students were identified to have special educational needs. The school was described as 'good' with 'improving standards' and, in terms of achievement, pupils had made 'good progress in the first three years' and in some subjects reached 'standards in line with those nationally' (OfSTED 2004). Teaching and learning was considered to be 'consistently good across most subjects, though satisfactory in Years 7-9 for...music' (op.cit). The proportion of GCSE students gaining five or more A*- C grades had 'for some years been close to the national average' (op.cit). Additional explanation was given in the report, stating that 'for a significant number of middle and lower attaining students, success in terms of current educational qualifications [was] less important to them' and that 'for many students in the school there [was] not a strong culture of informal educational participation' (op.cit). The provision of music at Key Stage 4 was considered 'good' and the approach of the music teacher described as 'music for all' (op.cit). At the time of inspection, the Year 11 cohort was the first GCSE music class in the school. The school was approached and involved in the research as a result of the enthusiastic completion of a pupil participation project by the deputy head responsible for learning and teaching and a desire to include subject specific findings

as part of the ongoing self evaluation process of the school. Overall, the collective population of all three schools (see Chapter Five for School A and School B) was predominately white, tending to lower socio-economic backgrounds and with a significant minority of pupils with special educational needs.

Over a two week period, each Year 9 pupil at School C was given a questionnaire to complete during their timetabled music lesson. No other form of data collection took place in this setting. A total of 138 pupils were given questionnaires to be completed and 102 (74% completion rate) questionnaires were completed. The 'scores' were calculated and the results from School C are presented in Chapter Seven, Section 7.6.

6.4 Summary

Further research was undertaken in a third case school to examine the extent to which the proposed model of adolescent musical identity (as discussed in Chapter 4, Section 4.5) could be applied to another context. A questionnaire was designed that adopted the eight overarching themes (See Chapter Five, Section 5.11.2) as a framework, and offered multiple choice answers that described the experiences of pupils in a given task-based situation. During the piloting of the questionnaire, problems in the analysis of data suggested that the information given by pupils was subject to change over time. Pupils could report conflicting perceptions of themselves in relation to the music classroom. The pupil population of the third school could be categorised according to the proposed model, although there were slight differences in the results as compared to the findings from School A and B (see Chapter 7, Section 7.6).

Chapter Seven

Results

The following results are presented with four levels of foci: that of the individual pupil, comparisons within and across groups of pupils, comparisons within and across cohorts of pupils and finally the total population across all cases. The rationale for this organisation is firstly, to introduce the reader to the wide variety of responses and perceptions presented by pupils and second, to begin to draw comparisons and distinctions between groups of pupils in relation to themselves, to others and to their teachers.

Firstly, outlined below are the profiles of thirteen pupils from School B. Of the 147 pupils who took part in interviews from School B, systematic sampling⁸⁵ was used to identify a sub-group of students. These pupil responses are presented in detail so as to illustrate how the responses of an individual pupil could be related to the lists of characteristics⁸⁶. Each pupil was allocated a number according to the order in which they took part in interviews, and a profile compiled of all available data for every tenth participant. Where available, these included quotations from interview transcripts, analysis of transcripts, responses from questionnaires, teacher assessments

⁸⁵ Systematic sampling is described by Robson (2002:261) as 'choosing a starting point in the sampling frame...and then choosing every nth person.' In this case, from pupil 1, every 10th pupil was chosen, apart from where permission was not granted for the detailed portraits to appear. Of the pupils involved in the second academic year of the fieldwork at School B, very few gave permission for their detailed portraits to appear in the final research. This limited the number of portraits to 13 rather than the expected 14.

⁸⁶ Seven lists of eight characteristics were compiled that illustrated the patterns of experiences and attitudes towards music, described by pupils during interviews. Each list contains pupil perceptions of teacher pupil relationships, attitudes towards Key Stage 3 classroom, perceptions of musical identity within peer group, family support and instrumental skill. For a complete explanation of the process by which the lists of characteristics were produced, see Section 5.10 through to 5.13. For a complete explanation of the seven characteristics lists, see Section 5.14. For ease of reference, each list of characteristics can also be found as Appendix I so that a pupil profile can be read in conjunction with the suggested categorisation.

at the end of Key Stage 3, lesson observations, field notes, follow up discussions with pupils, and, where appropriate, uptake and achievement at Key Stage 4. The purpose of this section is to illustrate how the evidence base for example individuals relates to the characteristic lists (describing musical engagement type) and to facilitate a framework of musical engagement which shows each individual's relative location to the other. Where the pupil selected for inclusion refused for their detailed profile to be used, the next pupil from the interview schedule was included. The responses of the member of teaching staff have also been included as part of the comparison within and across classes⁸⁷.

7.1 Individual Pupil Profiles

7.1.1 Pupil 1

'...it's my favourite lesson of the whole week and well, I wish we could do a bit more of it really.'

Pupil 1⁸⁸

Pupil 1 was a female, formally taught flautist who considered GCSE music the next logical step in her music education. During discussions and interviews, Pupil 1 was repeatedly the first to answer, often giving a largely positive and lengthy response. The exception to this was when asked if she enjoyed music lessons more or less than she used to, when she paused, allowing others answer. She then qualified her response by referring to the forthcoming examination syllabus of Key Stage 4 rather than the curriculum of Key Stage 3. She was, however, largely positive about her experience

⁸⁷ A total of three members of teaching staff took part in the research. These teachers were responsible for the class teaching of Year 9 music lessons of the classes (School A and School B).

⁸⁸ Pupils who would appear as part of the detailed profiles were asked to pick alternate names for publication, so as to remain anonymous. This process became complicated when pupil choices were the same as the names of real pupils, who subsequently felt that they would be mis-identified. Pupils agreed to appear as coded references (for example ETM1F).

of classroom music and yet she was impatient to move on to what she called 'proper music.' 'When we do GCSE, it'll be really hard...I can't wait for that bit.' She described the challenge of balancing peer and teacher approval in the classroom setting. When asked if she enjoyed performing, she replied 'not so much in lessons 'cos sometimes you get laughed at, or nasty comments made.' She often made critical references to her own performance and was particularly conscious of how perceived failure in the classroom context influenced peer opinion of her musical competence in extra curricular activities. She described how 'Sometimes I'm mad with myself because I've made a stupid mistake and I know I could easily do better and the others might think I'm a bit crap.' She described her musical ability in terms of being 'lucky' and that it 'wasn't that hard' for her. Despite this, she made frequent reference to the commitment and effort required in order to succeed, using the phrase 'work hard' repeatedly. She was, by contrast, aware of a minority of her fellow pupils' lack of commitment to the subject and linked thoughts of any subsequent disengagement to behavioural difficulties encountered during lessons. She described how 'some of the boys' would 'play up or try and damage things.'

Pupil 1 reported a very positive relationship with her classroom music teacher, whom she described as hard working, with high expectations of work and discipline, whilst providing support and inspiration. She also described how the relationship was more generally respectful and she felt that she 'was not being treated like a little kid' during interactions. She listed composition as being her favourite activity in class, as it gave her the opportunity to 'just experiment with different ideas.' She also valued the freedom that her teacher allowed, stating that 'Miss knows us well enough to let us get on with it.'

Pupil 1 made positive references to a range of different musical activities, but at no point referred to peer led or solo activity. This may not imply that she did not take part in such activity, merely that she did not mention so doing within the confines of the interview. Indeed, as an accomplished flautist who played regularly at county level, it would seem likely that significant periods each week were allocated to practice in order to sustain and develop her skills. Perhaps, given the context of the discussion, she deemed it inappropriate to focus on such activities. Those aspects may have become an implicit and unremarkable part of everyday life since she also reported an active background of musical performance in both parents. Instead, she chose to describe her music making in terms of extra curricular groups organised

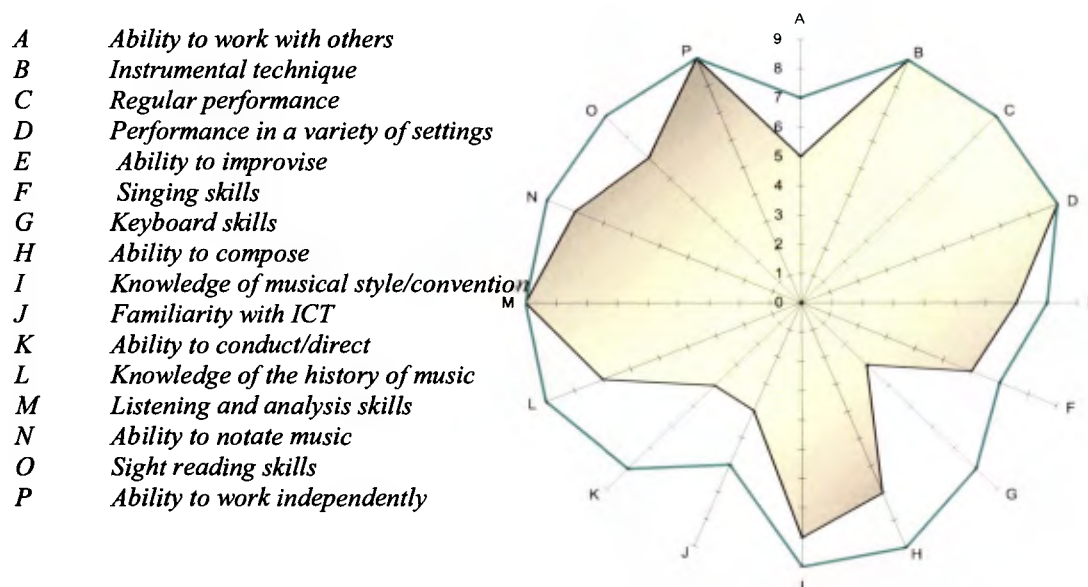


Figure 56: Pupil 1 (later coded ETM1F) rating of skills and abilities for a prospective Music GCSE student (external coloured line) and belief about own competencies (shaded area).⁸⁹

⁸⁹ Briefly, pupils were asked to rate (0-10 where 10 was very important) how important they thought a skill would be to a prospective GCSE music student. These ratings are illustrated by the coloured line. Pupils were then asked to rate their own competency (0-10 where 10 is very competent) in the same areas. These ratings are illustrated by the shaded area. For a more detailed explanation see Chapter 5.12.2. For an example of the questionnaires used see Appendices E and F.

exclusively by adults. She particularly enjoyed the theatre and excitement associated with formal performances. Her responses to the two questionnaires compiled as Figure 56 (see above) suggest that Pupil 1 considered the majority of listed skills to be necessary for a student musician preparing to take GCSE Music. However, working with others (A) was deemed to be less necessary than working alone and she rated her own ability to work in a group to be lower than she did independent working.

Differences were also found between the perceived importance of a skill and her own ability in keyboard skills (G), familiarity with ICT (J) and ability to conduct (K). Broadly, those areas Pupil 1 felt to be of lesser importance were also those in which she was less confident of her own ability. Pupil 1 was assessed to be working at Level 7 at the end of Key Stage 3⁹⁰. She opted to take Music GCSE and later gained an A* grade. When the answers given by Pupil 1 to both questionnaires and interview are considered against the criteria for defining musical engagement type (see Section 5.14 or Appendix I for list of characteristics), the evidence base suggests that she may be termed as an ‘engaged traditional musician’ and was allocated the reference ETM1F⁹¹.

By this is meant a pupil who engages with music in a variety of contexts, has formally taught musical skills, and perceives classroom music to be a largely positive experience as a result of a strong pupil-teacher relationship and/or a growing sense of autonomy and responsibility within the lesson. The pupil is content to be recognised

⁹⁰ See Appendix N for explanation of the different levels of attainment at Key Stage 3.

⁹¹ Each reference is made up of the initials of the relevant categorisation (either 3 or 4 letters), the number allocated to the pupil during the interview schedule and either F or M to indicate gender.

as a musician amongst friends, peers and the wider school community and receives mainly positive feedback as a result of their musical activities⁹².

7.1.2 Pupil 11

'I think the stuff at lunchtimes and for the shows is really good, but that lessons aren't anywhere near as exciting as that. I suppose that's because we can't all sing and play like them though.'

Pupil 11

Pupil 11 was a male student who showed high regard for the musical life of the school, but was less enthusiastic in terms of personally engaging with music in the classroom context. 'I think the stuff at lunchtimes and for the shows is really good, but that lessons aren't anywhere near as exciting as that' he observed. He made repeated references to a perceived division between pupils who could and those who could not, suggesting 'it's just about whether you are able to do it and if you're born that way.' The references to some 'innate' ability continued with 'I'm not talented like that' and that there was 'no point working really hard if you're just rubbish, is there?' It would seem that by denying the possibility of universal musicality and instead supporting the notion of 'innate' ability, Pupil 11 could justify his lack of perceived progress whilst not feeling that his lack of effort was in any way responsible. Although he claimed 'I don't know her that well really,' Pupil 11 considered his music teacher to be professionally competent and able to help the class achieve musical outcomes despite his assertion that 'music's not one of those lessons when everyone is as good as everyone else.' He had had a mixed experience of classroom music, illustrated by his comment 'I don't not enjoy music.' He was not 'keen on playing in front of everyone,' fearing he would 'look stupid' should he make

⁹² Each pupil profile can be set alongside each other to create a picture of the diversity within the population (see Section 7.3.1).

a mistake. That he would make a mistake seemed to be a natural assumption for him, as he argued ‘if you’re not very good then it’s going to go wrong isn’t it?’ By contrast, he was clear to point out that, despite the perceived risk, he would still ‘do it’ and described how, after most music lessons, he would feel ‘I did okay and still managed to have a laugh.’ Again, his acceptance that ‘we can’t all sing and play like them’ seemed to dilute the potential impact on his self confidence of not being able to engage on an equal basis and experience the success he had witnessed others enjoy as part of the extra curricular provision. He described limited family support and tradition for music, stating that music should only be studied because ‘someone’s decided you should do it.’ He did, however, report that he listened to music in his own time ‘a lot really.’ Having completed the questionnaire referring to the skills and abilities a musician should possess, Pupil 11 gave a similar response to Pupil 1 (ETM1F), in that almost all of the listed attributes

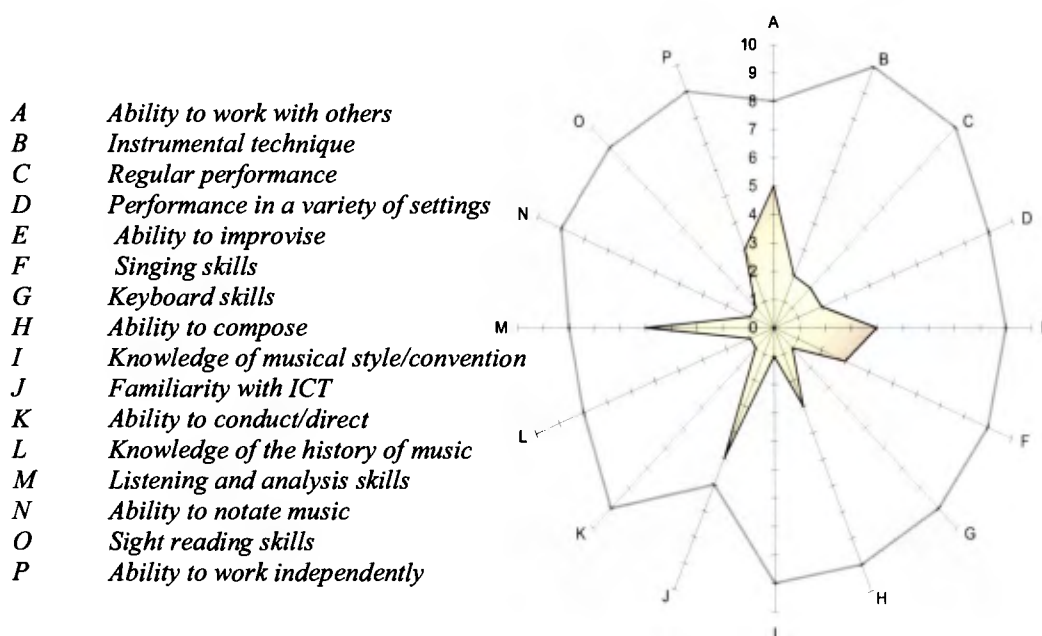


Figure 57: Pupil 11 (coded ENM11M) rating of skills and abilities for a prospective Music GCSE student (external coloured line) and belief about own competencies (shaded area).

for taking GCSE Music were considered important, although working in groups (A) and ICT (J) were considered of slightly less importance. In terms of his own abilities, however, compared with Pupil 1, Pupil 11 was much less positive and he considered himself to be 'not very good' on most measures. The limited exceptions to these were working in a group (A), improvisation (E), ICT (J) and listening (M). Despite rating himself as 'quite good' in these four areas, it would appear that he did not perceive himself to be a confident and competent musician.

There is a large discrepancy between what he considers a GCSE student should be able to do and what he believes he is capable of personally. The illustration of this (see Figure 57 above) resembles an 'apple core' and can be seen in further examples of the following pupil profiles below⁹³. Pupil 11 was judged to be working at Level 5 in the end of Key Stage 3 assessments. He did not go on to study music at GCSE level. According to the seven lists of characteristics, Pupil 11 was described as an 'engaged non-musician' and was allocated the reference ENM11M. By this is meant a pupil who engages with music as a leisure activity, but who displays limited musical skill and ability in lessons. Experiences in the music classroom further strengthen this pupil's view that they are not musical and yet with a sympathetic peer group and strong pupil-teacher relationship, they may remain engaged with tasks they encounter.

⁹³ The illustration of the difference between the two sets of ratings where the ratings for a prospective GCSE student are rated as important and rating for pupil competency receive low ratings resemble an 'apple core'. The pupil rating of skills needed for a prospective GCSE student form the outer layer and the self-description forms the inner core. The possible implications of such 'apple core' profiles can be found in Chapter 8. Further examples of this profile include Pupil 21 (Figure 58) and Pupil 41 (Figure 60).

7.1.3 Pupil 21

'Music at school is pants; it's just not any good. It's all duff music, I mean, who listens to this stuff?'

Pupil 21

Pupil 21 gave an almost exclusively negative picture of classroom music. Her responses to questions were always delayed and occasionally the question had to be repeated in order to achieve an answer. She spoke in a clipped manner and seemed to use her responses to challenge those around her into disagreeing with her views. Her initial statement 'music at school is pants' reflected her approach to much of the music classroom.

She described a negative relationship with her music teacher, who she felt combined insufficient explanation of activities and insufficient support with unrealistically high expectations. Her teacher, she felt made 'an effort for the musical kids, not for all of us.' She thought that she had had insufficient opportunity to develop the appropriate skills that would ensure she experienced success in music. Having stated that she 'never liked music,' it is not perhaps surprising that she valued neither the subject nor the efforts of the teacher and felt that 'there are more important things I could be doing with my life.' When asked about her practical involvement with musical tasks, she responded by saying, 'I don't make much effort 'cos it's not worth it.' She seemed to have fallen into a negative cycle in which it was difficult to determine initial cause from effect. Having stated that in performance, 'I just play crappy whatever', it is unclear if her unwillingness to engage had exacerbated potential gaps in her skill base or her perceived lack of progress undermined her willingness to engage.

She questioned the relevancy of the musical genres chosen to support learning, stating ‘It’s all duff music, I mean who listens to this stuff?’ She described herself as having failed within the classroom context and no longer saw the point in trying. She argued that musical ability was somehow ‘innate’ and consequently had never been within her reach. She argued ‘even if I’d have started when I was still in nappies, it wouldn’t have made any difference.’ Her apathy towards the subject was clarified when she remarked ‘I just sit and wait for the end of the lesson.’ Coupled with this, she had no apparent aspiration to succeed in music and no familial or peer support that could counteract this view. Her family, she felt, also thought that there were ‘more important things to study, too.’ The chart showing the perceived importance of skills and abilities for a musician (see Figure 58 below) suggests that Pupil 21 saw performance (C,D) and instrumental ability (B) as less important than composition (H) and knowledge of musical styles and conventions (I).

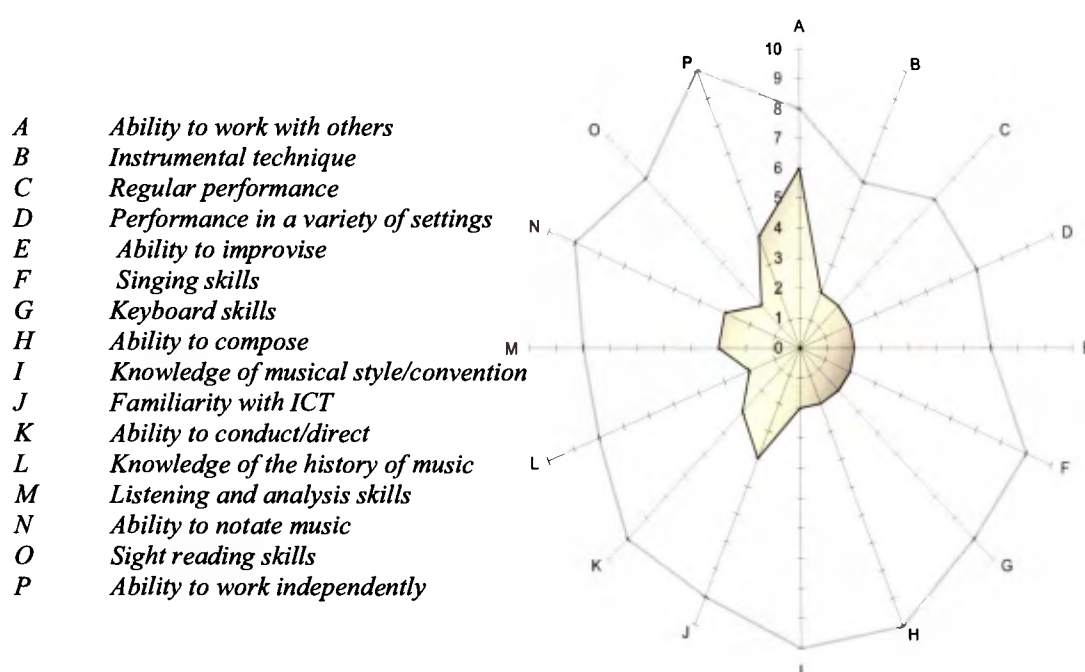


Figure 58: Pupil 21 (coded DNM21F) rating of skills and abilities for a prospective Music GCSE student (external coloured line) and belief about own competencies (shaded area).

In terms of her own abilities, she rated almost all of the competencies in a negative manner. Her exceptions to this were working with others (A), working independently (P) and using ICT (J). These activities can be thought of as ways of working in music lessons, rather than specific skills or abilities directly attributable to the study of music. As seen with the response of Pupil 11 (ENM11M), there is a considerable difference between this pupil's perceptions of what a musician should be able to do and what she feels that she is able to do. Pupil 21 was judged to be working at Level 4 in the end of Key Stage 3 assessments. She did not go on to study music at Key Stage 4. The evidence base suggests that Pupil 21 may be described as a 'disengaged non musician' and was allocated the reference DNM21F. By this is meant a pupil who engages with music as a leisure activity but displays few musical skills or abilities in a classroom context, displays no desire to gain musical skills or understanding and with the support of a sympathetic peer group dissociates from classroom activities. Pupil-teacher relations are often strained and behavioural issues may dominate interaction between pupil and staff members.

7.1.4 Pupil 31

'I'm learning from my brother and his mate taught him, so when we get together it's a bit scrappy, but we're getting better. I don't do it that much in class 'cos Miss wants us working on the keyboards and I'm not great at that.'

Pupil 31

Pupil 31 was an enthusiastic drummer and bass player who was part of a small group who played outside the school context. He explained that within the band, instruments were allocated according to who turned up, and as a result, everyone had some experience of all the instruments. Skills were shared amongst the members of the band and he described how he was 'learning from my brother and his mate taught

him.’ He had an active musical life outside the classroom context in terms of peer led activity with his brother and friends, as well enjoying composition tasks with his friendship group in lessons. He felt that his relationship with his music teacher had recently improved since he had played his bass in lessons and had asked her advice. Following this interaction, he felt that they ‘probably got on better now than we used to when I just never spoke much to her.’ His previous musical performance during lessons had been confined to the keyboard or singing, both of which had left him feeling self conscious and unwilling to draw attention to himself. His teacher had encouraged him to bring his bass into lessons, and he felt that ‘now Miss knows I can play a bit, she involves me more in things.’ He enjoyed being given the independence in composition ‘to see what happens and fiddle around.’ He was careful to differentiate between the enjoyment of playing with his friends and the potential stress of performing with a wider audience of his peers in the classroom setting.

His attitude towards the type of music encountered in the music classroom was unclear. At first, he defended the need for a broad and balanced curriculum when he stated that ‘everyone thinks they’ve got brilliant taste in music, but it’s more important that we listen to a bit of everything.’ He then questioned the dominance of some specific types of music used in the classroom when he argued, ‘it’s not that I can’t do it, I’m just not that interested in doing it.’ Finally, he described how, having read the GCSE syllabus, he had felt there to be ‘way too much boring stuff to do’ and had decided not to continue to study music beyond Key Stage 3. His father, he reported, had supported him in this decision.

In response to the questionnaire concerning the skills and abilities of a musician, Pupil 31 displayed a distinct preference for practical skills involved in making and performing music (B), (C), (D), (E) and (F) rather than bodies of knowledge or musical theory. Of all the areas, familiarity with ICT (J) was the subject considered most important. Working in groups (A) was considered much more important than working alone (P). There was a close match between those elements considered to be important to a musician and those areas in which Pupil 31 felt most competent and confident. This is shown by the similarity in shape and size of the external coloured line ('ideal musician') and shaded area ('me as musician')⁹⁴. In the end of Key Stage 3 assessment, Pupil 31 was considered to be working at Level 6. He did not continue his formal music education post Key Stage 3. Pupil 21 was described as an 'engaged

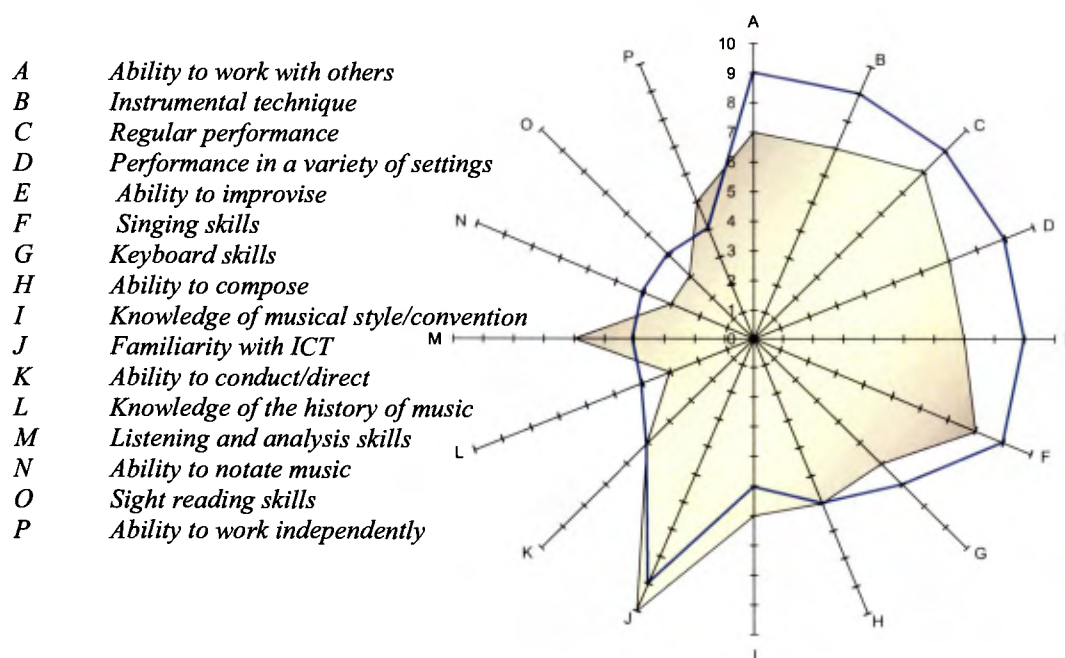


Figure 59: Pupil 31 (coded EAM31M) rating of skills and abilities for a prospective Music GCSE student (external coloured line) and belief about own competencies (shaded area).

⁹⁴ This is in stark contrast to the results shown for Pupils 11, 21 and 41 who, as previously noted reveal 'apple core' spidergrams where the 'ideal musician' is described positively on most measures and the self-description is described negatively on most measures.

alternative musician' and was allocated the reference EAM31M. By this is meant a pupil who engages with music in a variety of contexts, has informally or self taught musical skills, perceives classroom music to be a broadly positive experience although potentially at odds with their preferred learning styles and musical tastes. In addition, these pupils are supported and recognised as a 'musician' within their peer groups both in classroom and 'other' contexts.

7.1.5 Pupil 41

'Miss shows you if you ask, but she does it like once and says now you do it. I can't pick it up that quickly. I need her to show me a few times. And the next week, I've forgotten again, and she says I showed you this last week.'

Pupil 41

In her responses, Pupil 41 seemed to consider the actions of her music teachers, both past and present, to be the cause of her lack of perceived success or progress. Her teacher's behaviour and the subsequent interactions between them seemed to dominate her reasoning. She often compared her own experience to that of her classmates, finding hers to be unsatisfactory. She felt that musical performance or product was assessed differently according to how musically 'able' the pupil had already been deemed by the teacher. 'The others' she explained, 'do stuff that sounds really bad. Miss says, "Oh that was really interesting", but when I try and it sounds really bad she says "Oh you need to think about that again"'. The question of her teacher's perceived expectations also arose when she said 'I know I'm not very good, so it's going to go wrong anyway and then it does and Miss says never mind and moves on to the better ones.' The pupil seemed to have interpreted the teacher's response as confirmation of her lack of ability in comparison with those more able rather than any attempt at constructive criticism or show of support. She felt that those

pupils deemed to be ‘successful’ in the music classroom also enjoyed a better relationship with their teacher, saying ‘I know that the better ones get on better with her. It’s that they know how to talk and what to ask her.’ She was generally positive towards the classroom activities and showed a high level of appreciation towards those with musical skills. However, in terms of accessing and completing tasks in the classroom, she described insufficient modelling and repetition, stating ‘Miss shows you if you ask, but she does it like once and says now you do it. I can’t pick it up that quickly.’

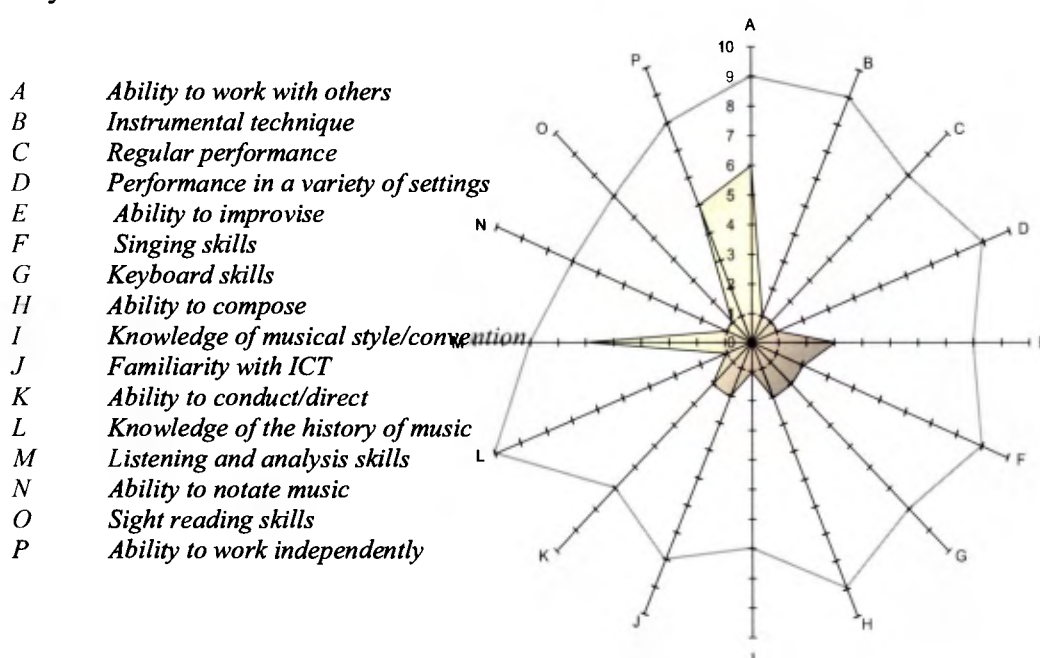


Figure 60: Pupil 41 (coded ENM41F) rating of skills and abilities for a prospective Music GCSE student (external coloured line) and belief about own competencies (shaded area).

Although she reported a willingness to ask when help was required, as well as an awareness of her own capacity to learn new skills, this pupil expected to enjoy success at the first attempt and seemed surprised when she did not. She blamed a lack of basic skills and stated ‘I think that even if I work really hard sometimes, I’m not getting any better because I don’t know how to do things, like where to put my fingers or how to do singing properly because no one told me how to do those things before’.

Although willing to engage, she felt that her effort did not translate into demonstrable success and stated that ‘you spend all your time trying and you never have time to get any better.’

In comparing the responses given for what a student musician should be able to do, Pupil 41 was generally positive in most aspects of performance and knowledge, but particularly so in history of music (L). She was less positive about issues of musical literacy, such as notation (N), and sight reading skills (O). There was a large discrepancy between what she thought a musician should be able to do and what she thought she could do. She considered herself competent in terms of ways of working (A), (P) and listening (M), but on all other measures was less positive. Again, there is a similarity in the contrasting ‘ideal’ musician and self description shown in Pupil 41’s responses (Figure 60) as seen above in the responses of Pupils 11 and 21. When assessed at the end of Key Stage 3, Pupil 41 was found to be working at Level 5. She did not continue to study music. In terms of musical engagement types, Pupil 41 (alongside Pupil 11 as described above) was categorised as an ‘engaged non musician’ and given the reference ENM41F.

7.1.6 Pupil 51

‘Music lessons in our school are an interesting mix of some of us who think it’s a bit easy and need challenging a bit more and others who are struggling with the most basic stuff and wish they could be anywhere else.’

Pupil 51

Pupil 51 was an enthusiastic participant and her usual pattern of response during the interviews was to be the first to answer, to make a positive statement, and then defend her reason for doing so. When negative comments were given, they often related to a

perceived difficulty inherent of a mixed ability setting, rather than a specific criticism of the teacher, the pupils, or the subject. She described much of her experience of classroom music in terms of the difficulties faced by teaching staff. She observed that it was 'very difficult for Miss to pitch a lesson so that everyone is involved' as she continued, 'there's such a gap between those who can and those who can't.' She revealed in the course of her talk a confused concept of musical ability, at one point alluding, as above, to an innate 'gift' separating those that 'can' from those that 'can't' and yet also referring to the need for commitment and effort in order to succeed. She had a high regard for her music teacher, both in terms of professional practice and on a more personal basis. Describing the impact of her teacher's conducting during recent concert rehearsals she stated 'that's the difference having a good teacher makes. Making the difference between okay and wow!' Pupil 51 valued the opportunity to play in an extra curricula context and stated that it allowed her the space and freedom to 'be someone else for a bit, like try on being a proper musician.' She appeared to feel less free to explore what it is to be a musician within the classroom context however, stating that 'in lessons it's like people are waiting for the mistakes and ignore the good bits, but in a concert they're waiting to hear all the good bits and ignore the mistakes.' She described how the climate of the music classroom could be off-putting, even for someone who acknowledged her own ability to perform to a high standard. To do so in front of peers risked alienation and was perceived to be less desirable than to do so in front of a concert audience. Another remark, concerning the assessment of performances and compositions, revealed a difference in interpretations made of teacher feedback. Pupil 51 explained that 'we understand that you need criticism to get better, but the others just think its funny, oh look, not so perfect after all.' For her, constructive criticism enabled her to build on skills and

improve her work. However, she also feared that her fellow pupils would interpret the criticism as an indication that the teacher did not share her high opinion of herself or her work. She described the pressure in terms of time commitment and expectation experienced as part of being a ‘musician’ at school as difficult to balance with other demands, but felt that overall it had had a positive result for her, adding ‘you feel really strong because it was difficult but you did it anyway.’ Her response to the questionnaire concerning the necessary skills a musician should have was generally positive. The exceptions to this included working in groups (A), singing (F) and ICT (J). In rating her own competency in these areas she was positive in terms of performance and practical skills but less confident in her ability to conduct. This is perhaps related to her recent experience of her teacher demonstrating a high level of expertise in rehearsal techniques.

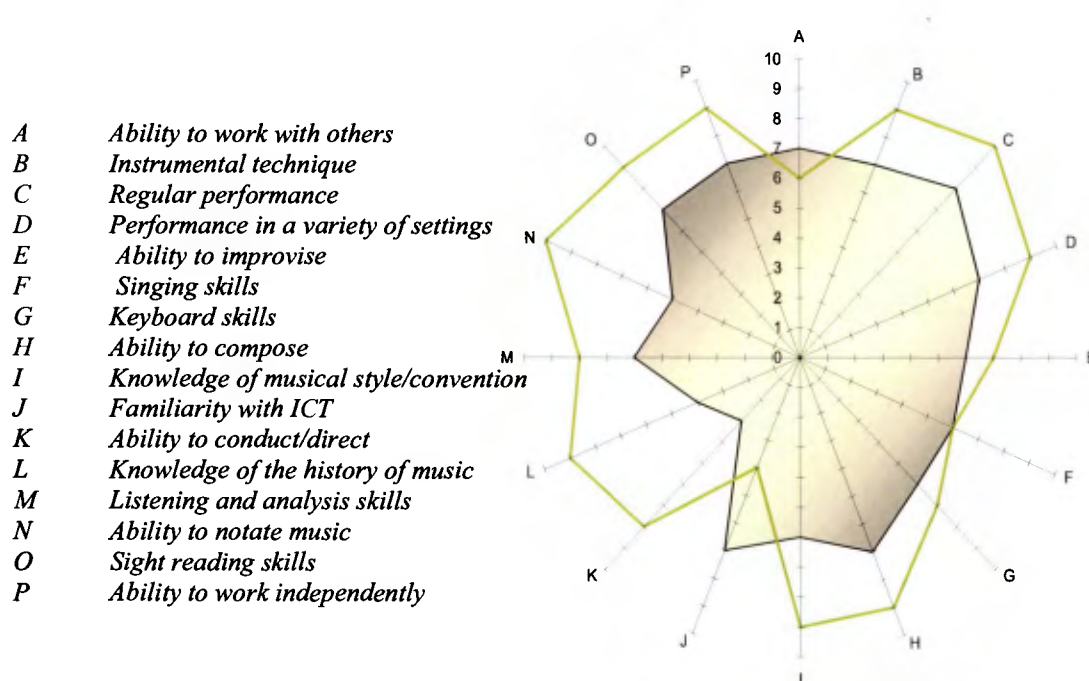


Figure 61: Pupil 51 (coded ETM51F) rating of skills and abilities for a prospective Music GCSE student (external coloured line) and belief about own competencies (shaded area).

In two areas, working with others (A) and ICT (J), she rated her own ability at a higher level than she had allocated for the relative importance of skills. She expected to cover many of the other aspects as part of Key Stage 4 explaining that 'I'll learn all about this when I do GCSE. I'm not expected to know this stuff yet.' At the end of Key Stage 3 assessment, Pupil 51 was considered to be working at Level 7 and was subsequently awarded Grade A* in Music at GCSE. In terms of musical engagement types, Pupil 51 (alongside Pupil 1) was described as an 'engaged traditional musician' and allocated the code ETM51F.

7.1.7 Pupil 61

'Music is a fun lesson when you are little 'cos you get to play with the instruments but no one really thinks we're all going to be musicians or whatever, conductors or something do they?'

Pupil 61

Pupil 61 gave responses of a mixed nature, and seemed to struggle to voice her thoughts. She gave the impression of one who was forming opinions through speaking aloud. She stated that 'music is good for the kids who are good at it' having previously distanced herself from those pupils 'who are good at it'. In terms of pupil-teacher relations, she felt she enjoyed a positive working relationship, but that her music teacher tended to prioritise the needs of 'the kids who are good at it' observing that 'she spends more time with the ones that can do it.' Pupil 61 justified this behaviour by adding that 'no-one really thinks we're all going to be musicians or whatever.' Despite categorising herself as amongst those who were not 'good at it', she described persistent attempts to engage with the music curriculum and the ability to enjoy those moments in which she felt she had succeeded. 'I have to try harder and work harder' she said 'but when I get it right, it feels good.' She understood the need for her skills to be developed over time and described how she found satisfaction in

the ability to ‘get a bit more done, you know, build on what you’re doing.’ Although persistent in her view that she was not musically able, she showed commitment, willingness to work and both the ability to identify and appreciate when her efforts resulted in musical outcomes. Pupil 61 was positive about all of the listed areas of musical skills and abilities in terms of what a musician should be able to do or know. In terms of her self description however, she responded negatively on almost all measures. The exceptions to this were improvisation (E), musical style (I), listening (M) and working either alone (P) or in groups (A). She described how she was asked to ‘just listen to [the] music, but sometimes I don’t even really hear it, it’s just there, but when Miss listens she’s like saying ‘listen to how they do this and that’ and she’s like, taking it apart and really hearing it.’

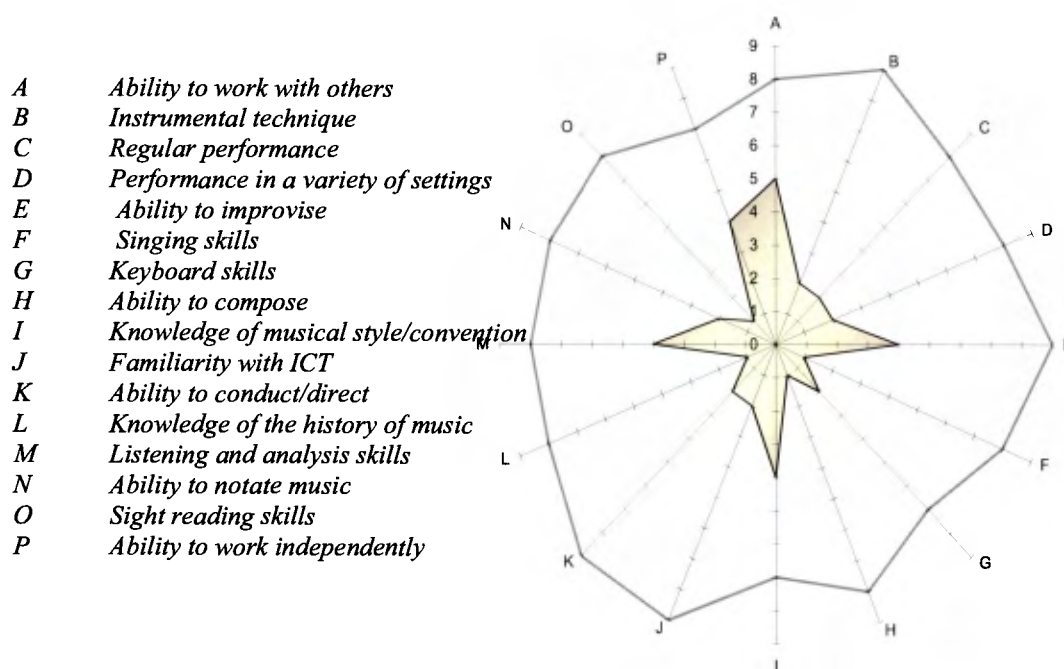


Figure 62: Pupil 61 (coded ENM61F) rating of skills and abilities for a prospective Music GCSE student (external coloured line) and belief about own competencies (shaded area).

At the end of Key Stage 3 assessments she was judged to be working at Level 5. She did not continue with formal music education beyond Key Stage 3. In terms of musical engagement types, Pupil 61 (alongside Pupil 11 and Pupil 41 described above) was described as an ‘engaged non musician’ and her profile coded as ENM61F.

7.1.8 Pupil 71

‘...you spend a lot of the lesson not knowing what you’re supposed to be doing, or if you know what you’re supposed to be doing then not knowing how to do it and if you do get it then it’s like gone the next lesson and it all starts over again...’

Pupil 71

Pupil 71 tended to wait for others to state their opinions before giving his and was often passionate in his responses. He was positive about the relationship he had with his music teacher, but repeatedly described a situation in which pupils fell into one of two mutually exclusive categories of ‘musical’ and ‘non musical’. His understanding of the division between the two sides appeared unclear. At one point, he described how ‘no-one ever lets you in on the inside,’ indicating the need for specialised terminology and skills in order to be considered ‘musical’. Concerning the likelihood of him gaining such knowledge, he explained ‘we’ve got too much to catch up on, like we’ve been left behind.’ Contrasting this view that such abilities could be acquired given time and opportunity, he described how members of his peer group appeared to perform without perceived effort. ‘They do it without thinking, like they do it without even trying’ he stated. He seemed to struggle to understand how some pupils could demonstrate such high levels of skill within the classroom setting without attributing this simply to an ‘innate’ ability. He enjoyed experimenting with sound and liked the challenge of composition tasks. He described how ‘sometimes you come

up with something that sounds good and you have no idea how but it's like magic.' Although this suggested a willingness to engage with and appreciate musical outcomes, it again highlighted the gap in the pupils' understanding between process and product or effort and outcome. When asked about performance, he described how 'performing is like playing with added stress' and was more likely to lead to an unsatisfactory outcome than when he played without a perceived or actual audience.

In terms of the questionnaire response there was, as found in other examples, an apparent relationship between what was considered important for a student musician and the pupil's own perceived strengths. Pupil 71 emphasised the importance of performance based skills (B) (C), improvisation (E), ICT (J) listening (M) and working in groups (A).

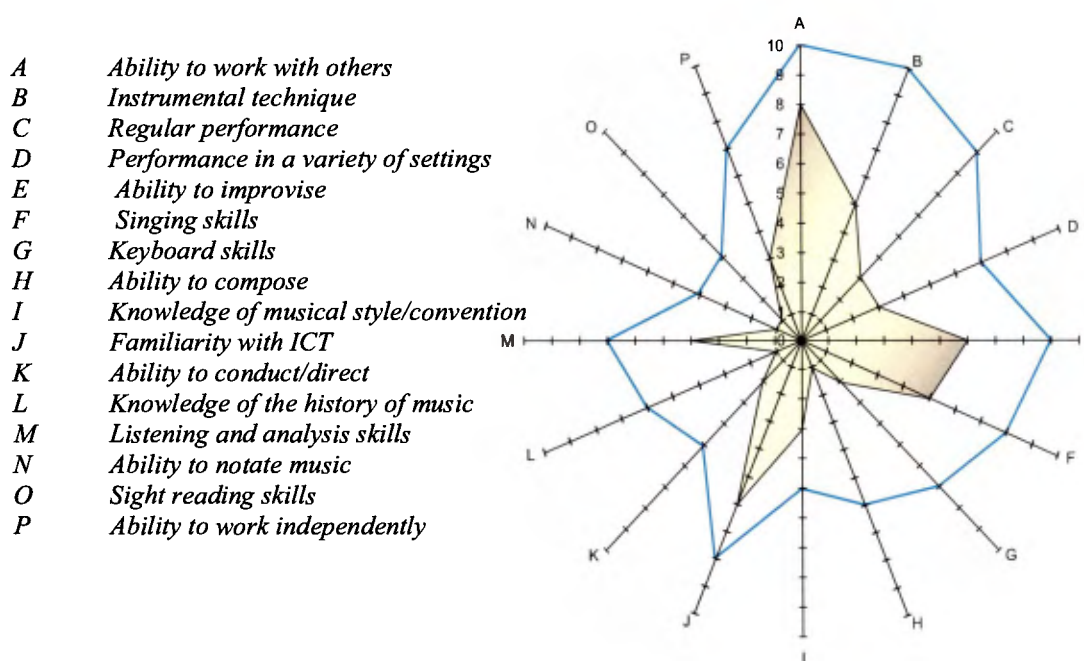


Figure 63: Pupil 71 (coded ENM71M) rating of skills and abilities for a prospective Music GCSE student (external coloured line) and belief about own competencies (shaded area).

The pattern of necessary skills was mirrored in his self description, with improvisation (E), singing (F), ICT (J) listening (M) and working with others being regarded as strengths. At the end of Key Stage 3, he was assessed to be working at Level 5 and chose not to continue to study music. In terms of musical engagement types Pupil 71 was categorised as an ‘engaged non-musician’ (alongside Pupil 11, Pupil 41 and Pupil 61) and coded ENM71M.

7.1.9 Pupil 81

‘She wants us to learn about really old music that has nothing to do with us. It doesn’t matter how good a teacher she is, we’re still not going to like the music she plays are we?’

Pupil 81

Pupil 81 was largely positive about his music teacher, seeing her as a supportive and challenging influence on his musical development. However, he repeatedly referred to a division between the music presented as part of the curriculum and the music he valued. He interpreted any music used in the classroom setting to be a personal favourite of his teacher rather than an attempt to present a broad range of musics. ‘I see why she likes her music’ he explained, ‘but it’s not for us.’ Having distanced himself from his teacher’s musical preferences, he then questioned her ability to teach new and emerging music, stating ‘it must be difficult when you’re so much older than the kids you’re teaching to know anything about their music.’ Having suggested that the music provided bore limited relevance to him and his peers, he then proposed that the teacher was ill equipped to understand the music that they would find relevant. ‘You have to be part of it to understand it don’t you?’ he asked. He seemed unable to separate identifying personally with music from appreciating its worth. This was perhaps unsurprising given the strength of feeling displayed towards his preferred musical genres.

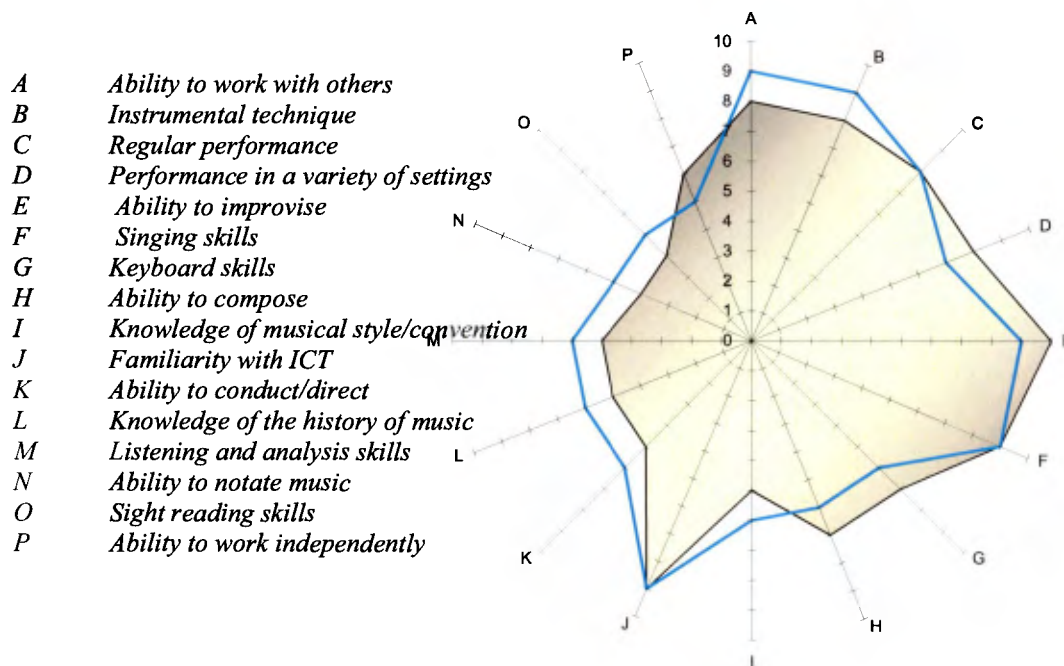


Figure 64: Pupil 81 (coded EAM81M) rating of skills and abilities for a prospective Music GCSE student (coloured line) and belief about own competencies (shaded area).

He was highly motivated to succeed in music both in the classroom context and during peer led activities in his own time. ‘I think you can’t teach if someone is interested or not, you know, like they really love music or not. The rest of it is just practice isn’t it?’

Perhaps most striking in the questionnaire responses from this pupil was the similarity between skills deemed necessary and the judgement of his own musical ability. The emphasis was placed on performance skills, playing (B) (C) (D), improvisation (E) and singing (F). Also of importance (and an area of strength) was ICT (J). At the end of Key Stage 3 he was judged to be working at Level 6. He did not go on to study music at Key Stage 4. In terms of musical engagement types, Pupil 81 was

categorised as ‘engaged alternative musician’ (alongside Pupil 31 described above) and coded as EAM81M.

7.1.10 Pupil 91

‘Music at school is crap...’

Pupil 91

Pupil 91 was relentlessly negative in his portrayal of music in school. He required additional probes in order to obtain a response. His disengagement from the music classroom had led to truancy, where he would absent himself for the duration of the lesson and rejoin his classmates for the following lesson despite the inevitable repercussions that this would involve. Asked what he liked most about music, he responded by saying ‘when I don’t go.’ He felt that the class were divided into the ‘musical’ and the ‘non musical’ and that the teacher responded differently, showing a preference to those deemed musical. When asked about the nature of his relationship with the music teacher, he responded that ‘she only likes the musical kids innit.’ Having asked how he defined the group he considered to be ‘musical’, he responded ‘it’s like them lot that play violins and crap.’ He described music within the school setting as being an approved version of music rather than the sort of music he valued, stating that ‘music at school is crap innit. It’s not music is it?’ When asked to explain what he meant he added ‘it’s some old crap school says is like proper music.’ He felt excluded both from his peer group and from the version of music presented. His only perceived defence was either to disrupt or to avoid the lesson.

In his first response to the questionnaire, Pupil 91 referred to a number of specific musical skills that he was unlikely to have used or learned during classroom lessons. It is possible that he would have been made aware of the skills through the behaviour

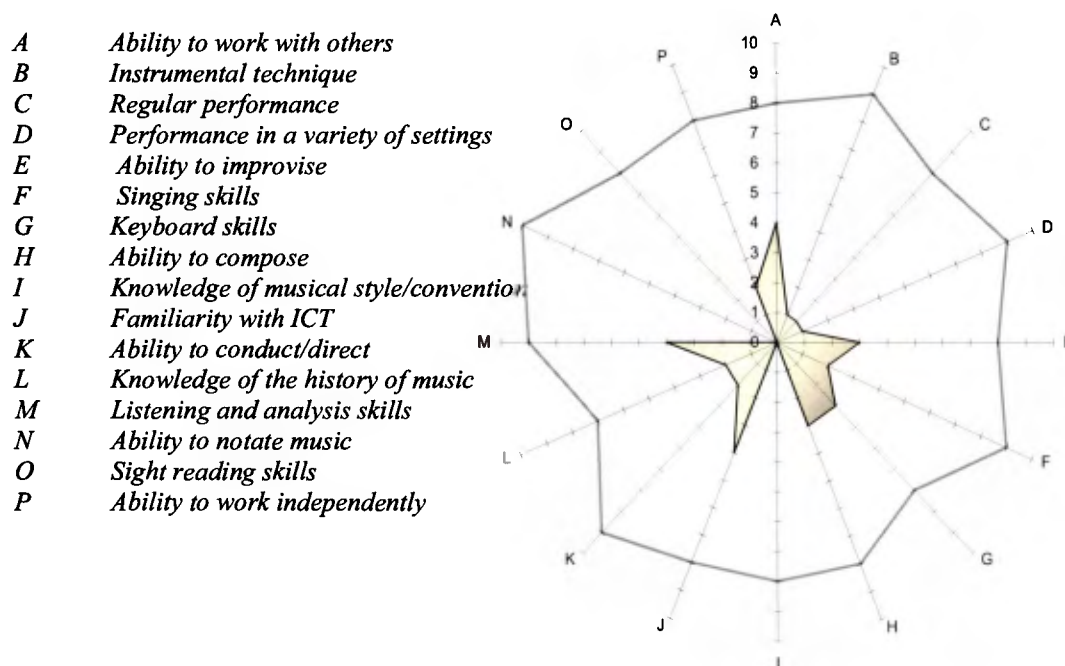


Figure 65: Pupil 91 (coded DNM91M) rating of skills and abilities for a prospective Music GCSE student (external coloured line) and belief about own competencies (shaded area).

of others, such as the class teacher. Skills and abilities rated most highly included instrumental technique (B), singing (F), ability to conduct (K), listening and analysis skills (M) and the ability to notate music (N). In his self description however, he focused on working with others (A), improvisation (E), ICT (J), and listening skills (M); all activities regularly undertaken in the course of a music lesson. The distinction made between two types of necessary skill groups would seem to reflect his ‘them’ and ‘us’ understanding of his peer group. However, despite his relentlessly negative portrayal of music, he also reveals a clear understanding of the basic musical requirements of the Key Stage 3 classroom, and on a number of measures considers himself ‘quite good.’ At the end of Key Stage 3 assessment, Pupil 91 was judged to be

working at Level 4. He did not continue to study music. In terms of musical engagement types, his profile was categorised as ‘disengaged non-musician’ (alongside Pupil 21) and coded DNM91M.

7.1.11 Pupil 96

‘Well, it is just a bit boring, that’s all.’

Pupil 96

Pupil 96⁹⁵ proposed that music lessons should be made optional from the beginning of Key Stage 3. He argued that this ‘would make better use of everyone’s time rather than teachers trying to teach people who aren’t ever going to be good at it.’ He went on to add to ‘even the ones who are really good at it’ should opt out of Key Stage 3 music on the basis that ‘they don’t need to do it.’ These arguments were made on the basis of a highly successful musical career in singing, piano and violin. Music education for him was musical training and the activities that he encountered in class were ‘just a bit boring, that’s all.’ He played in a variety of extracurricular groups, both at lunchtimes and after school, but was careful to distance himself from these activities stating ‘we just walk in and play’, whereas ‘there’s all these girls who have got out the chairs and got out the stands and put music folders around and done the register.’ For him, extra curricular provision meant walking in, playing and leaving, with no sense of emotional investment or responsibility for the chores that such activities might entail. With regards to his class music teacher, pupil 96 preferred to draw attention to the way in which the female pupils provided support for their teacher, rather than his own relationship with her. He admitted that during lessons he felt the need to make his ‘own entertainment’, which in the words of one of his peers

⁹⁵ Pupil 96 was included in this sample as the original pupil included, later asked to be withdrawn from this section (although happy to appear as part of the general report) and had to be replaced by a pupil that could be traced in order to give their permission.

(present during the interview) involved encouraging ‘the ones who should be concentrating on getting their work done to mess about’ (Pupil 97).

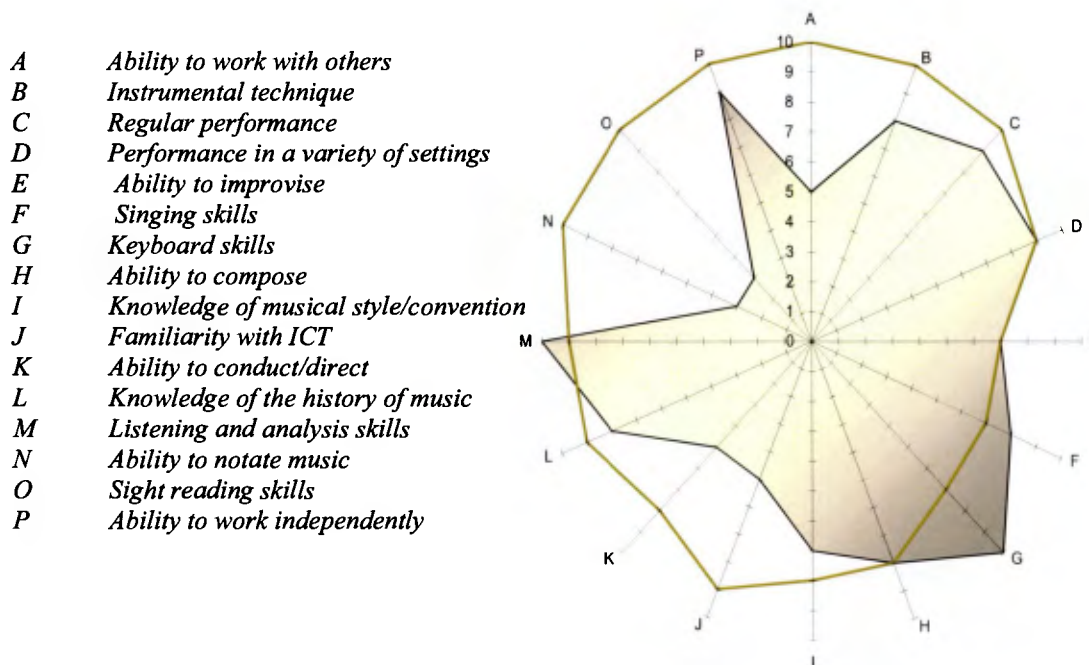


Figure 66: Pupil 96 (coded DTM96M) rating of skills and abilities for a prospective Music GCSE student (coloured line) and belief about own competencies (shaded area).

Despite his musical skills, performing in the classroom was described as ‘making a lot of noise’ and he recalled ‘we used to smash the hell out of xylophones and drums for a lesson.’ At no point did he mention using the skills and abilities he had gained in a constructive manner within the music classroom. With regards to peer teaching, he stated ‘I quite like showing people what to do’ although this comment was in conversation with his friend, who added ‘as long as [the music teacher] doesn’t make you work with the thick kids’ (Pupil 95). Pupil 96 identified strongly with the identity of being a musician stating that within his peer group ‘everyone says “oh that’s the musicians”.’ However, he was undecided as to whether to continue to Key Stage 4 as he felt he had already proven his ability in ABRSM examinations.

In completing a profile of skills needed for a student musician, Pupil 96 emphasised skills usually associated with having received a specialist musical education. He allocated the highest ratings of importance to working with others (A), instrumental techniques (B), regular performance (C), notation (N), sight reading (O) and working independently (P). In his self description however, he rated himself most competent in keyboard skills (G), listening and analysis (M) and working independently (P). Comparing the self profile with the musicians' profile, the most noticeable difference occurred between his ratings of the importance of working with others (A), notating music (N) and sight reading (O) where he acknowledged his competency in those areas was considerably lower than the importance he attributed to them. By contrast, he considered himself to be more competent in the areas of singing (F) and keyboard skills (G) than necessary to complete a GCSE course in music. In the end of Key Stage 3 assessments, Pupil 96 was judged to be working at Level 7. He did not go on to study music at Key Stage 4, although his music education continued through instrumental tuition. In terms of musical engagement types, his profile was categorised as a 'disengaged traditional musician' and coded DTM96M. By this is meant a pupil who engages with music in a variety of contexts, but not necessarily in the classroom. The pupil has formally taught musical skills, often to a high level. Classroom music is not perceived to be 'proper' music and this pupil may avoid active participation in tasks. Support is provided by a small peer group although other pupils may be hostile. The pupil-teacher relationship may be strained as a result of the pupil's reluctance to join in.

7.1.12 Pupil 122

'Music? Er...no'.

Pupil 122

Pupil 122 gave short, often one word answers during the interview and although not actively rude, made it clear that music inside or outside of the school context was not a subject he wished to discuss at length. These responses seemed to contradict the information given on the questionnaires, where he rated many of the listed skills as important to a student musician and considered himself more than averagely competent in a number of different areas. In a later discussion, whilst seeking permission to reproduce his results in a detailed manner, he mentioned that he had played the guitar enthusiastically for a period of time but had experienced verbal bullying (from a group of peers attending a different school) and as a result had disengaged from any outward support of musical activities.

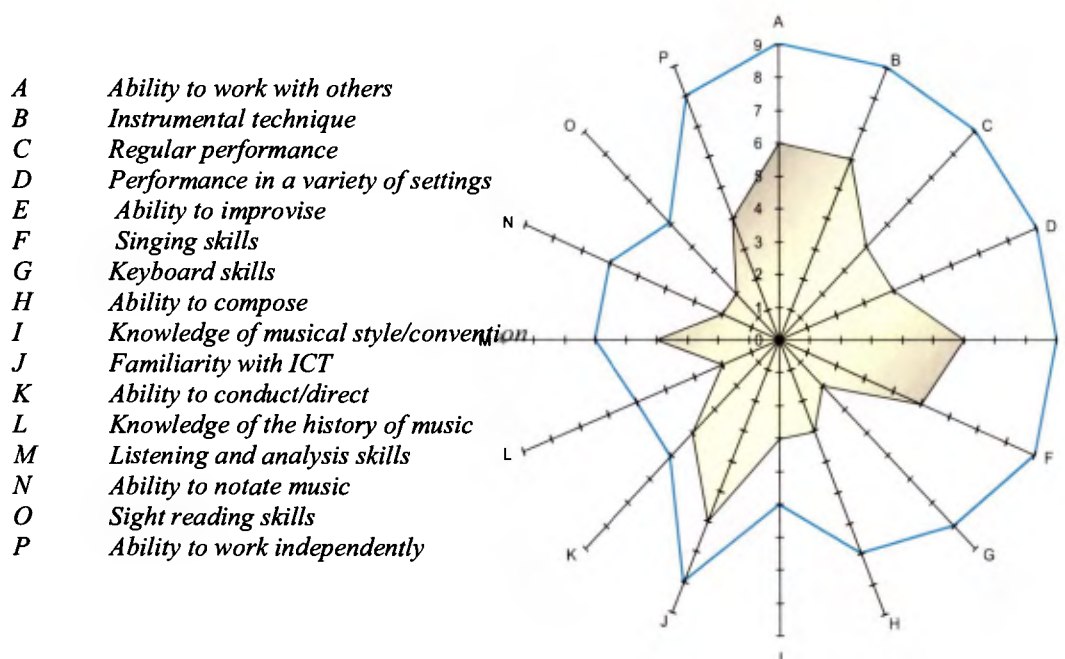


Figure 67: Pupil 122 (coded DAM122M) rating of skills and abilities for a prospective Music GCSE student (external coloured line) and belief about own competencies (shaded area).

Pupil 122 felt that music lessons should be ‘just about listening to music’ and that you should be able to ‘pick your own tracks.’ He stated that he ‘hated playing stuff ‘cos it takes ages to learn and then you’ve just learnt a tune that’s crap.’ These comments, taken in the context of an individual who perceived he had been bullied as a result of his musical behaviour are perhaps understandable. Rather than a direct criticism of the music lessons he encounters they may represent a desire to avoid future bullying. To Pupil 122, a music curriculum that sanctions a passive engagement between students and music is less likely to provoke issues of allegiance to specific genres or a statement of musical identity.

In completing the skills lists (see Figure 67) Pupil 122 considered the practical skills of instrumental technique (B), regular performance (C), variety of performance (D), improvisation (E) and singing (F) to be of most importance. He felt keyboard skills (G) and ICT (J) to be of slightly less importance. In terms of ways of working, he felt both team working (A) and independent working (P) to be valuable skills. In his self description, Pupil 122 felt his strengths to lie in working with others (A), improvisation (E), instrumental technique (B) and ICT (J). He felt least confident of his keyboard skills (G), ability to notate music (N), sight reading skills (O) and history of music (L). In the end of Key Stage 3 assessment he was deemed to be working at Level 5, and had decided not to continue to study music at GCSE level. In further conversations, he acknowledged that his guitar playing was something that he could return to later in life. As a result of the historic musical behaviour and his acceptance that when the external pressures were removed he would return to playing, the profile of Pupil 122 was categorised as ‘disengaged alternative musician’ and coded DAM122M. By this is meant a pupil who engages with music outside the school

context with a peer group who share a counter-culture of musical identity. Despite possessing informally or self taught musical skills, the pupil is either unwilling or unable to approach classroom tasks in a way that achieves positive feedback. This may be as a result of inappropriate learning strategies, instrumental choice, genre specific playing techniques or listening preferences. Pupil-teacher relations may be strained unless the teacher and pupil identify some shared values and areas of interest.

7.1.13 Pupil 132

'I've never been really into it and that's not changed. I do it you know 'cos you have to do it.'

Pupil 132

Pupil 132 was enthusiastic about listening to music. 'I listen to music almost all of the time...even in lessons.' she explained. She had been caught so doing and admonished by her music teacher. Pupil 132 considered this to be an incongruous response for a teacher of music, as she thought 'she'd be pleased.' When asked to describe the aspects of the music classroom she enjoyed, she spoke of the 'warm ups'; short and non-threatening musical activities designed to acclimatise pupils to the lesson and ways of working. She feared criticism and disliked performing before an audience, stating that 'when all the class stops to stare at you it's bad.' She made frequent references to musical skill being an innate ability, describing herself as 'tone deaf' and that 'you either are or you're not [musical]. It's just how things are.' She seemed to attribute her lack of progress to an underlying lack of ability, stating 'we're not learning anything.' This, she felt, was not subject to change. She described engaging with tasks but not expecting to improve, saying 'I do it you know 'cos you have to do it.' Her lack of engagement with the tasks, unwillingness to participate in performance and general acceptance that she was somehow not 'destined' to be good at music had

led to a passive disengagement from the classroom: she invested neither time nor effort, nor did she expect to be interested and yet appeared in class to be on task and engaged. When asked how she felt at the end of a music lesson, she replied ‘like that was that. Really no more than that.’ This pupil seemed to have become a self fulfilling prophecy. The reasoning she used to defend herself against criticism had in turn become the reason she failed to progress. Her lack of progress further strengthened her perception that music, as a lesson, was somehow out of reach. In the end of Key Stage 3 assessments, Pupil 132 was judged to be working at Level 4. She did not go on to study music at Key Stage 4. In terms of musical engagement, her profile was categorised as a ‘partially engaged non musician’ and coded PENM132F. By this is meant a pupil who usually engages with music outside the school context. The pupil appears to engage with tasks in the classroom

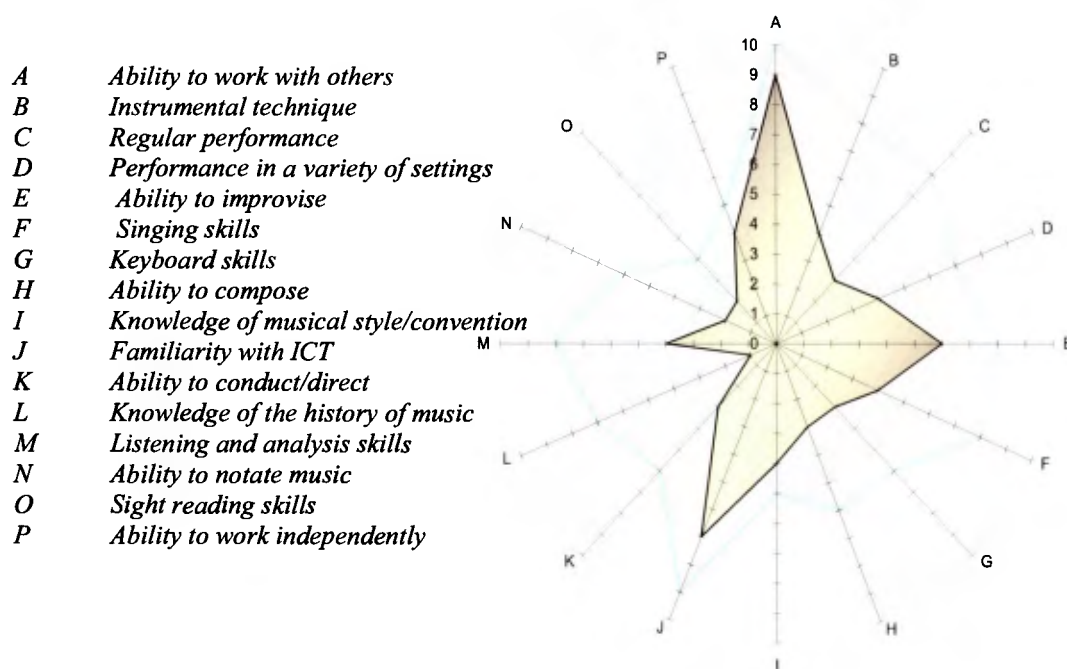


Figure 68: Pupil 132 (coded PENM132F) rating of skills and abilities for a prospective Music GCSE student (external coloured line) and belief about own competencies (shaded area).

but does not expect to progress as musical skills are often considered to a ‘talent’ and therefore beyond reach. These pupils will avoid circumstances that risk public criticism and may become increasingly marginalised in the classroom context. Pupils describe feeling ‘invisible’ or overlooked by teaching staff.

7.2 Comparison of Individual Pupils

The responses for each of the case pupils (n=13) to both of the questionnaires were compared. Pupil profiles were grouped according to which of the three initial musical engagement types⁹⁶ their responses most closely resembled. This created three subsets of pupils: 3 pupils described as traditional ‘Western’ musicians (ETM1F, ETM51F and DTM96M) of whom 2 were females and 1 male, 3 pupils described as alternative musicians (EAM31M, EAM81M and DAM122M) of whom all were male and 7 pupils described as non-musicians (ENM11M, DNM21F, ENM41F, ENM61F, ENM71M, DNM91M, PENM132F) of whom 4 were female and 3 were male (see Figure 69).

In comparing the responses, there appeared to be a level of agreement between individual pupils who are described as ‘traditional’ musicians in terms of both necessary skills and their own competencies. The similarity of the responses reflected generally positive ratings given to almost all measures. Pupils in this group rated almost all areas as important and rated themselves as competent in almost areas. These pupils were the group who were most confident of their own abilities in comparison with what they thought a musician should be able to do.

⁹⁶ The initial musical engagement types were described as traditional ‘Western’ musician, alternative musician and ‘Western’ non-musician. See Section 5.11.2 for a further explanation of the derivation and properties attributed to each category.

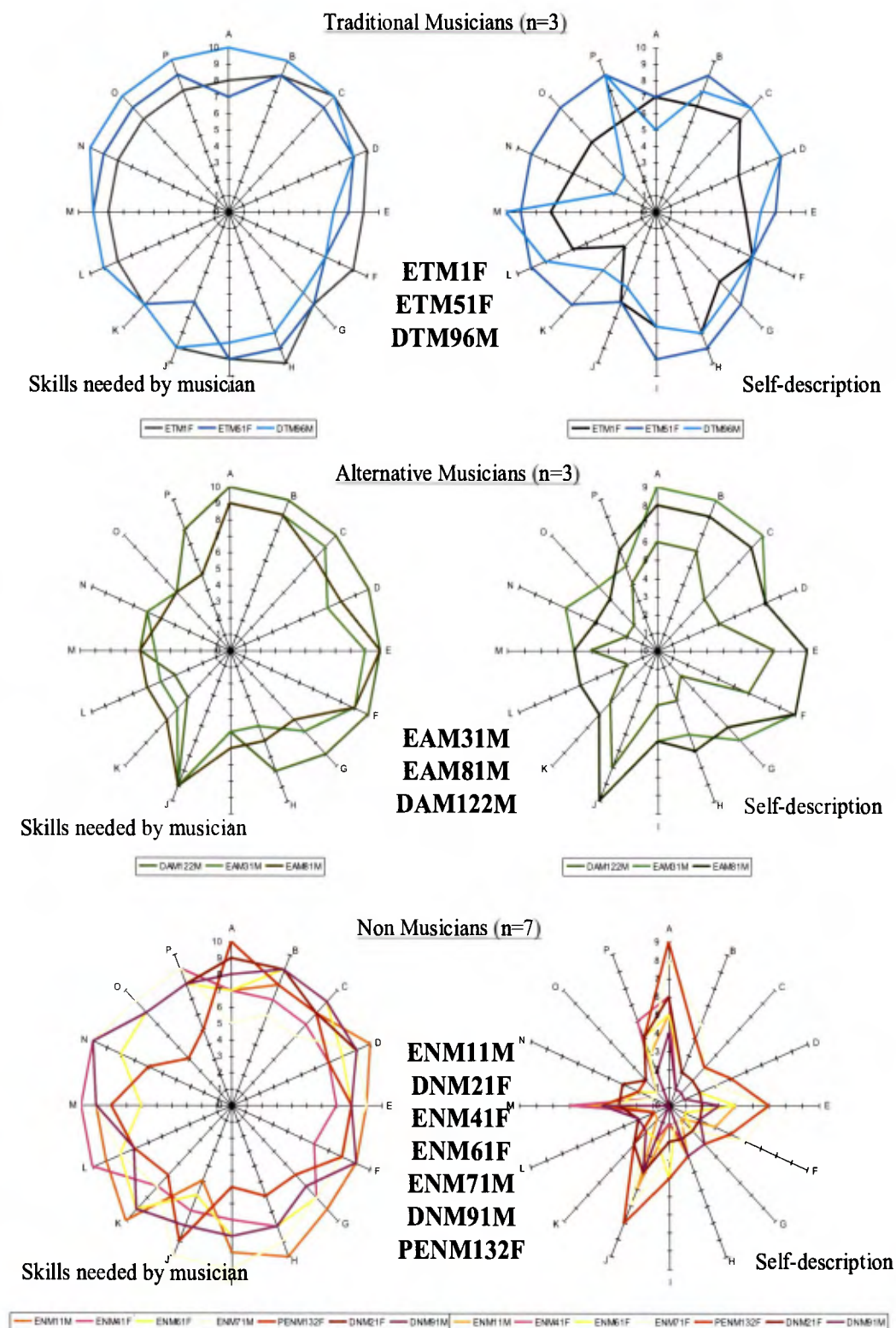


Figure 69: Comparison of pupils' ratings (n=13) of skills and abilities for a prospective Music GCSE students (left-hand side of page) and belief about their own competencies (right-hand side of page) for 'traditional', 'alternative' and 'non' musicians.

The grouped responses of pupils described as ‘alternative’ musicians placed more emphasis on practical musical skills rather than areas of musical literacy, creating a lop-sided profile. This was mirrored in their self descriptions, where each of the pupils felt more confident in their practical and music making skills in preference to written or analytical abilities. ICT (J) seemed to be of more importance to this group of musicians than as described as traditional musicians. Again, as found in the traditional musician profile, there seemed to be a relationship between the rating of importance and self-description. Although these pupils did not rate their abilities very highly in all aspects, those skills and abilities deemed to be important were also those in which the pupils felt most competent.

When comparing the responses of the last population, those described as non-musicians (n=7), there did not seem to be a relationship between the two charts as proposed for ‘traditional’ and ‘alternative’ musician pupils. Individual responses differed and although generally positive in the rating of skills needed for a musician, there seemed to be less of a shared ‘understanding’ as to what areas were important. The self-description of musical competency was perhaps the most revealing, as the pupils described as ‘non-musicians’ rated themselves as the least competent in almost all areas listed. The graphical representation of the self description of these 7 pupils created the ‘apple core’ profile previously described (see this chapter, Section 7.1.2) where the individual had rated the skill or ability positively (and important to a musician), but their competency in that area, negatively (I am not competent in this area).

The pupil responses were then grouped as either ‘engaged’ (ETM1F, ETM51F, EAM31M, EAM81M, ENM11M, ENM41F, ENM61F and ENM71M) or ‘disengaged’ (DTM96M, DAM122M, DNM21F and PENM 132F). Paired t-tests were used to compare the responses of the engaged musicians as a group ($n=8$) with the disengaged ($n=5$). The results suggested that the pupils’ perceptions of required musical skills were similar ($t(15) = 1.767, p = \text{n.s.}$). However, there was a significant difference between the two groups in their self-rating of competency against the same skills list ($t(15) = 9.107, p = 0.000$), with the ‘disengaged’ pupils rating lower.

7.3 Positioning Musical Ability in a School Context

Having illustrated a sample of individual profiles, the following discussion explores how pupils relate their musical ability to the school context. The possible relationships between the pupil profiles are discussed, drawing similarities between pupils from different categorisations of musicians. Each of the case profiles (see Section 7.1) described a pupil’s particular description of music in the school context, ranging from negative to largely positive experiences. In addition, each pupil described their perception of themselves as musicians: confident and competent, devoid of interest or ability and a variety of combinations in between these two extremes.

7.3.1 Proposed Model of Pupils’ Attitude to Music in School and Musical Ability

These two ranges, that of pupil satisfaction with music in the school context, and pupils’ perception of their own musical ability, were used to form a two way axis. With reference to Figure 70, the horizontal axis illustrates how positive the pupil was

about music in a school context. The vertical axis relates to how positively the pupil described the nature of their own musical ability.

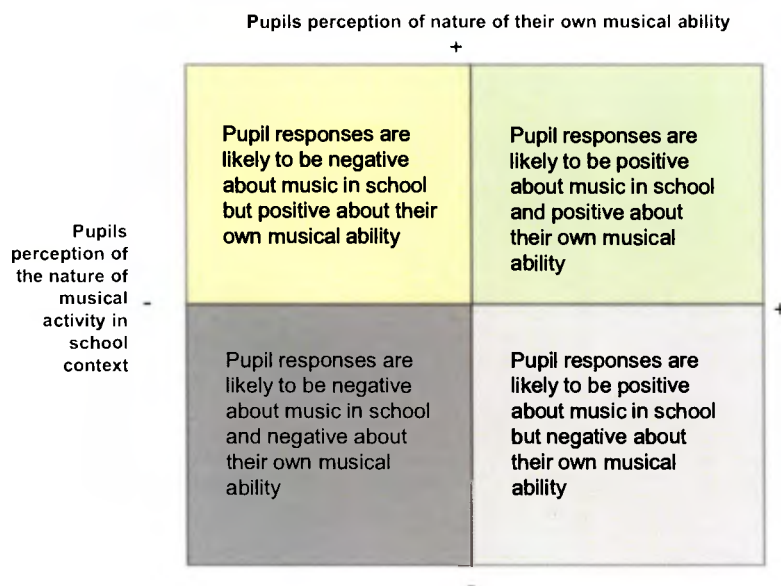


Figure 70: Pupil perception of musical ability and pupil perception of musical activity in school context on two way axis.

The first section (shaded dark grey) included pupil responses that were negative about music in a classroom context and who were likely to consider themselves to be ‘unmusical’ or ‘non-musicians’. The pale grey section included those pupils who valued music as a lesson, but also considered themselves to be ‘unmusical’. The green section included the responses of pupils who were confident of their musical abilities, but did not value (or engage with) music in the classroom context. Finally, the blue section included those pupils who were positive about music in the school context and described themselves as ‘musical’. In addition to this basic definition, the areas inhabited by the seven suggested categories of musical engagement were overlaid. These categories have been previously described as disengaged ‘traditional’ musicians (DTM), engaged traditional musicians (ETM), engaged ‘alternative’

musicians (EAM), disengaged ‘alternative’ musicians (DAM), engaged ‘non-musicians’ (ENM), partially engaged ‘non-musicians’ (PENM) and disengaged ‘non-musicians’ (DNM).⁹⁷ Each of the coloured areas (See Figure 7.16) refers to one of the seven categories of pupil characteristics previously described.

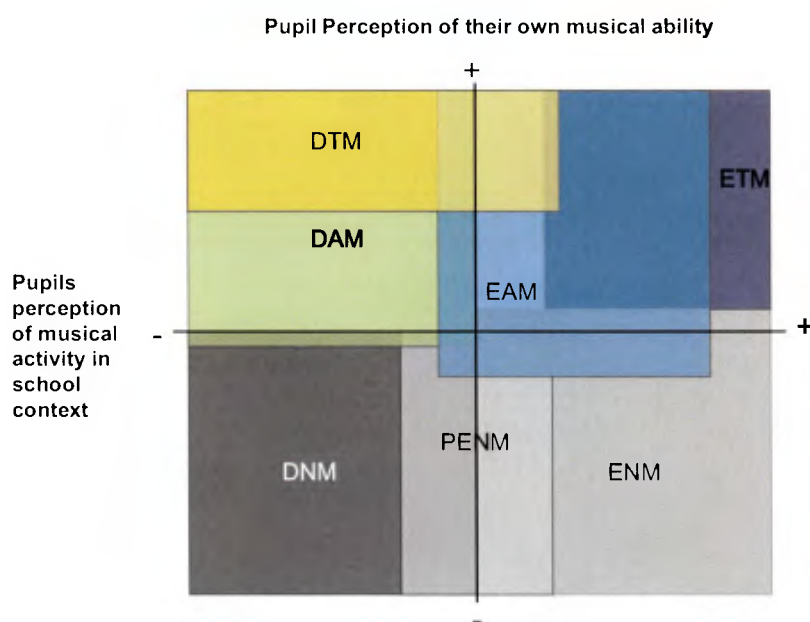


Figure 71: Comparison of pupils' perceptions of musical ability and pupils' perceptions of musical activity in school according to seven categories of pupil characteristics.

There is a degree of overlap between the areas allocated to the categories of characteristics. These shared areas illustrate the potential similarity between the experiences and perception of the pupil profiles⁹⁸. There was less correspondence between the experiences described by ETM (dark blue) and DNM (dark grey) pupils, but, as shown, ETM (dark blue) and EAM (pale blue) pupils could form similar (positive) perceptions about themselves as musicians and music in school. These

⁹⁷ The seven lists of characteristics can be found in Chapter Five, Section 5.11.2 or in Appendix I.

⁹⁸ For example, similar experiences were described by ETM and EAM pupils with regards to the variety of musics they engaged with, familial support and peer support. See Chapter Five, Section 5.11.2 or Appendix I for descriptions of all eight overarching themes for each of the musical engagement categories.

pupils were found to be positive in both measures, although as at times the confidence of these musicians was threatened by negative peer opinion or high self-imposed standards. DAM pupils were found to be largely positive in their perception of their musical ability within the peer context, but more critical about the music in school. They described themselves as being less confident of their musical ability within the classroom. DTM pupils were those most likely to be competent and confident of their musical ability, but in a similar way to DAM pupils, found fault specifically with music in the classroom context. The primary differences between the DAM and DTM profiles were the opportunities for a DTM pupil to perform at a high standard within the class setting, enjoy the positive regard of both peers and teaching staff, and for a short while, re-engage with music in the classroom. DTM pupils had suggested that re-engagement took place during listening rather than performing or instrument based tasks.

ENM pupils valued music in school and worked hard in the classroom context. They tended, however to lack confidence in their ability to create or perform music and constantly compared themselves with peers who they thought to be 'talented.' As a consequence, the self-perception of ENM pupils tended to be unrealistically negative and they often failed to recognise or value the musical skills they demonstrated in class. There was a degree of overlap between ENM and PENM pupils since on first inspection these pupils appeared to share a common experience. However, the tendency for PENM pupils to partially or passively engage led to less positive feedback from teaching staff. The failure to progress was likely to be linked by PENM pupils to a lack of 'talent' rather than a failure to engage. In addition, the PENM pupils reported measuring themselves against those who did engage which

could lead to an increasingly negative perception both of music at school and their own abilities in the subject. DNM pupils felt largely negative towards school music and their own abilities. To illustrate the findings highlighted above, Figure 72 shows the same axes as before (see Figure 71), with the individual pupil profiles introduced earlier in this chapter (see Section 7.1) placed within the appropriate categorisation.

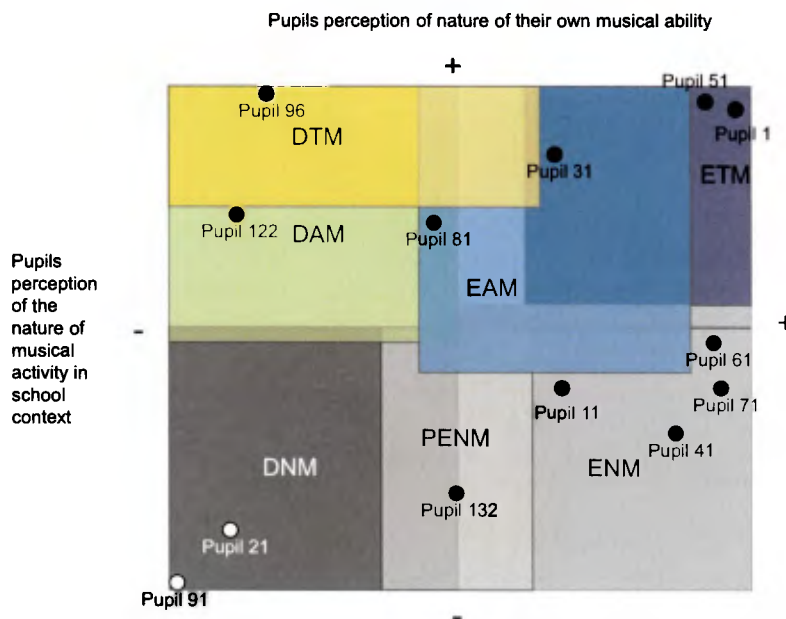


Figure 72: Comparison of profiled pupils' (see Section 7.1) perception of musical ability and musical activity in school according to seven categories of pupils' characteristics.

It is important to note that these pupils were not chosen as exemplars but rather selected for inclusion as every tenth pupil who participated from School B. When the profiles are divided into male and female pupils, the breadth of pupil categorisation is reduced in both genders. For example (see Figure 73), when only male pupil profiles are included, there is no distinction between ENM and DNM as seen in Figure 72. The only categorisation that is positive about music in school and their own musical ability is the EAM pupil. The profiles for the female pupils (see Figure 75) further

reduce the breadth of categorisation as no profiles correspond to the DTM, EAM or DAM characteristics lists. Of the small sample illustrated, it would

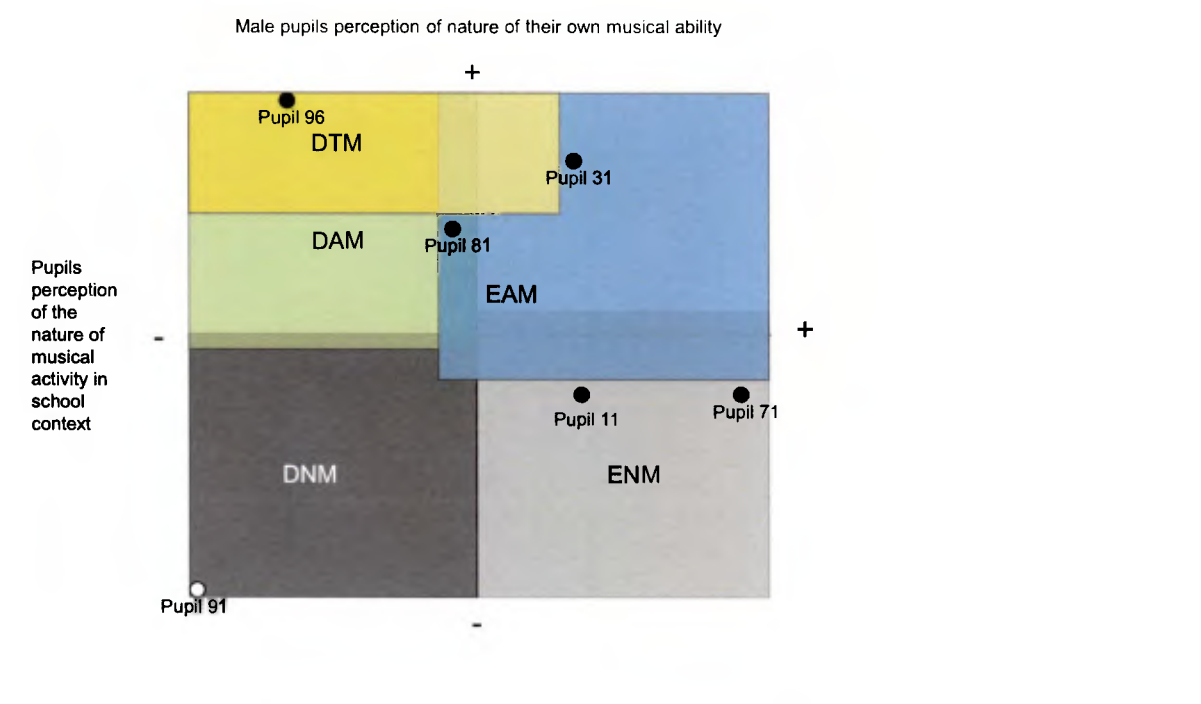


Figure 73: Comparison of male profiled pupils' (see Section 7.1) perception of musical ability and musical activity in school according to seven categories of pupils' characteristics.

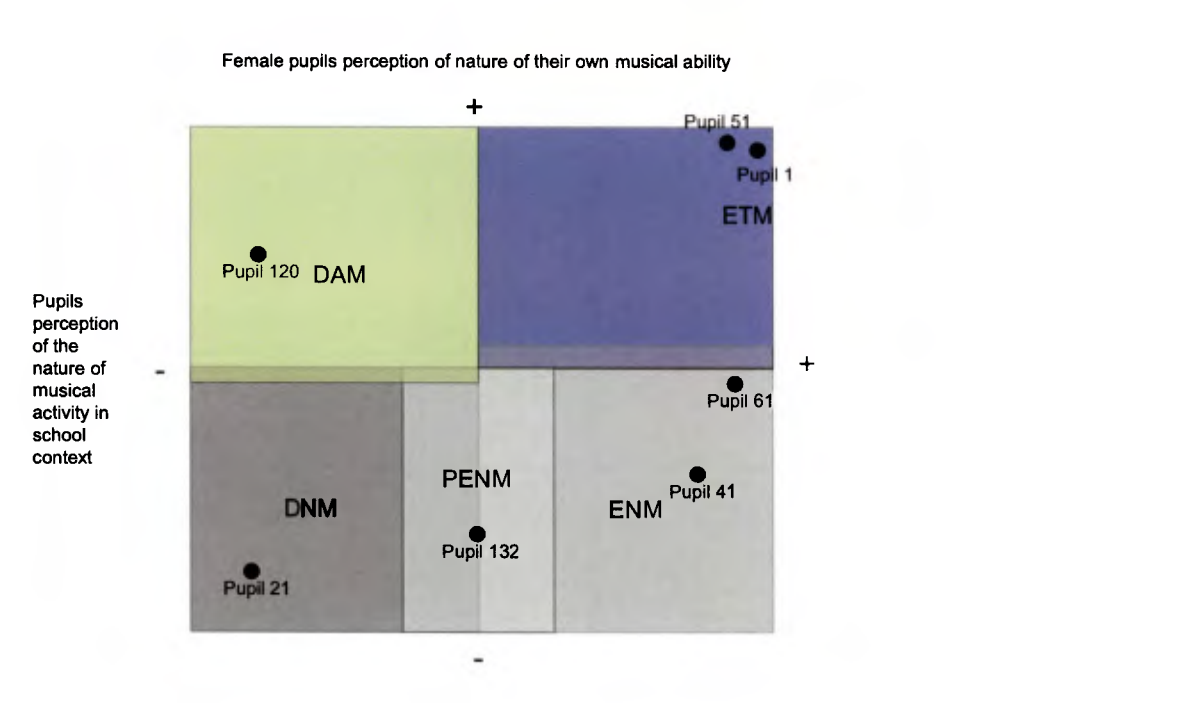


Figure 74: Comparison of female profiled pupils; (see Section 7.1) perception of musical ability and musical activity in school according to seven categories of pupils' characteristics.

indicate that female pupils are more likely to be positive about music in a school context, and where they describe negative experiences, these are most likely to be linked to a lack of musical skill. However, the sample shown (n=13) is small and may not be indicative of the larger population.

7.3.2 Summary of Positioning Musical Ability in a School Context

The axes described above are a useful way in which to compare the positions adopted by the different categorisations of musician in relation to music in the school context. The process also highlighted the common experiences between categorisations of musicians and the potential impact upon the pupils' perception of themselves as musicians and music in school. For example, those musicians who were confident of their musical ability but had disengaged from the classroom context (DAM and DTM), had common experiences with the EAM pupils (who viewed music in school more positively). Engaged 'alternative' musicians sometimes described experiences that were common to engaged 'non-musicians'. This could be as a result of negative comparison with the dominant model of 'musician' portrayed in this school (the ETM) where the EAM and ENM pupils devalue the skills and knowledge that they do possess because it is 'different'. In conclusion, the similarity of experiences described by pupils has implications for the categorisation of musical engagement. Firstly, each categorisation of musical engagement is subject to change depending on the pupils' perception of what counts as 'musical' within the classroom context and to what extent their perception of themselves as 'musical' fits. Secondly, that there is the potential for pupils to move into 'positive' categories if the experiences that they encounter within the classroom are perceived to build on or explicitly value the skills

and knowledge that they already possess. Equally, there is the potential for pupils to disengage from the classroom context and move into 'negative' categories if personal skills and knowledge appear not to be valued or disregarded.

7.4 Comparison of Pupil and Teacher Responses

Three teaching staff from School B completed the both questionnaires relating to what a prospective GCSE musician should be able to do, and a self-description of the same list (see Appendices E and F). One of the members of teaching staff agreed for their results to form part of the following discussion (see Figure 75 and Figure 79). The music teacher reported that performance skills (B, C, D, E and F), as well as ICT (J), and listening (M) were more important than issues of musical literacy. The following examples were taken from a teaching group of twenty eight pupils (School B, Cohort 2) of whom thirteen were female and fifteen male.

List of Attributes and Skills

- *A The ability to work with others*
- *B Instrumental technique*
- *C Regular performance*
- *D Performance in a variety of settings*
- *E The ability to improvise*
- *F Singing skills*
- *G Keyboard skills*
- *H The ability to compose*
- *I Knowledge of musical style/convention*
- *J Familiarity with ICT*
- *K Ability to conduct/direct*
- *L Knowledge of the history of music*
- *M Listening and analysis skills*
- *N The ability to notate music*
- *O Sight reading skills*
- *P The ability to work independently*

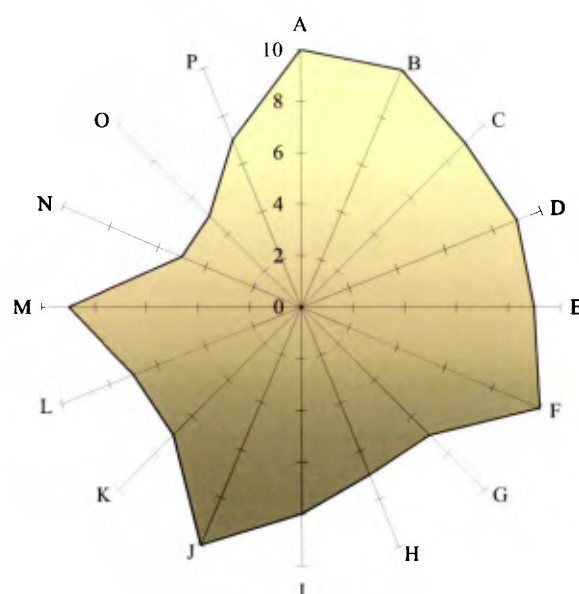


Figure 75: Music teacher's (School B) rating of skills and abilities for a prospective Music GCSE student (shaded area).

When pupil responses were coded according to the seven lists of characteristics, three pupils conformed to the ETM profile; five were described as EAM and two as DAM. The remaining eighteen pupils were made up of twelve ENM, two PENM and four DNM profiles. None of the pupil responses from this class seemed to resemble the DTM profile. When broken down in terms of sex, all of the ETM were female; all of the EAM and DAM were male. Four of the ENM were male, eight female, both PENM were female and the DNM pupils, male. The music teacher was female.

The response of the teacher provided an interesting contrast to that of her pupils. Having read music as a first degree, completed a PGCE secondary music and maintained a busy performing schedule in addition to teaching duties this individual placed greatest emphasis on practical skills, such as technique (B), performing regularly (C), performing in a variety of contexts (D), singing (F) and improvising (E) skills. Familiarity with ICT (J) was considered fundamental and listening skills of high importance. Group work (A) was thought to be more relevant than working alone. Bodies of knowledge, whilst not unimportant, were not seen as the key to success, nor were skills such as sight reading (O), keyboard skills (G), or notation (N). In discussion, the teacher felt that much of what was needed to succeed at GCSE level in terms of historical or stylistic knowledge could be taught within the timescale of the two year course. She also felt that a secure grasp of relevant ICT facilitated students in terms of their composition, notation and to some extent keyboard skills. In comparing individual pupil responses (n=28) with that of their teacher there appeared to be little similarity. However, when all of the class categorised as 'alternative' musicians (irrespective of the engaged or disengaged distinction) were placed alongside the first teacher, a level of agreement did seem to arise.

List of Attributes and Skills

- *A Ability to work with others*
- *B Instrumental technique*
- *C Regular performance*
- *D Performance in a variety of settings*
- *E Ability to improvise*
- *F Singing skills*
- *G Keyboard skills*
- *H Ability to compose*
- *I Knowledge of musical style/convention*
- *J Familiarity with ICT*
- *K Ability to conduct/direct*
- *L Knowledge of the history of music*
- *M Listening and analysis skills*
- *N Ability to notate music*
- *O Sight reading skills*
- *P Ability to work independently*

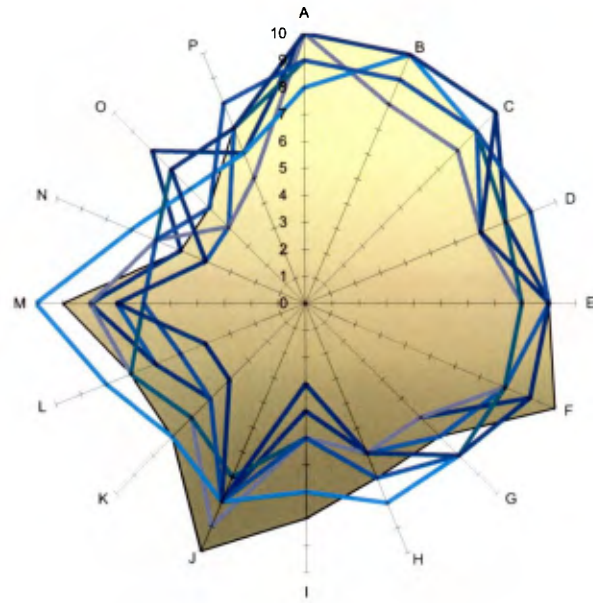


Figure 76: Comparison of Music teacher's (shaded area) and 'alternative musician' pupils' (n=7) rating of skills and abilities for a prospective Music GCSE student (blue lines).

Figure 76 illustrates the ratings of the pupils in the class described as 'alternative musicians' (irrespective of engagement type) with those of their teacher. There seemed to be a level of agreement between the pupils and their teacher. This was particularly clear in terms of ability to work with others (A), instrumental technique (B), performance (C), and improvisation (E). Divergence in ratings between teacher and pupils was found to be highest in terms of musical styles (I), historical knowledge (L) and listening skills (M) where in relation to the teacher's ratings, pupils underestimated the importance of these elements, although the amount of divergence is minimal. The teacher had previously stated that, in her opinion, both the historical knowledge and awareness of stylistic convention necessary to achieve A*-C at GCSE could be taught as part of the course and so, whilst important in relation to final examination success was not dependent on previous knowledge. This is not a dissimilar argument to that proposed by the pupils who considered knowledge 'about' the subject was not as critical as the ability to 'create' music. This may reflect the

preferred learning style described by many of these ‘alternative musician’ pupils. They describe absorbing musical influences by a process of immersion into a culture; listening and performing rather than an explicit awareness of a canon of knowledge that must be learnt. Having embarked on the GCSE course, these pupils may find that the need to assimilate information concerning musical history and conventions, which must by necessity be achieved in a relatively short space of time, echoes the same elements that had threatened their engagement at Key Stage 3. It would appear that the message being transmitted by the teacher, whether as an explicit result of teaching content and methods or by implicit musical behaviour and modelling is most like that of the ‘alternative musicians’, with an emphasis on performance skills and practical knowledge.

Figure 77 shows the teacher’s response compared with the three pupils described as ‘traditional musicians’. Similar high levels of importance were allocated to instrumental skill (B), performing (C) and (D), keyboard skills (G), musical style (I) and listening (M) by all parties. However, familiarity with ICT (J), whilst considered vital by the teacher was deemed of less important by the students. In discussion, these pupils felt the ICT available to be an obstacle rather than a tool and felt their work to be hampered rather than enhanced by its use. Of particular note is the difference in importance allotted for notation (N), sight reading (O) and independence (P) all of which are considered of great importance by the pupils but less so by the teacher. This would seem to indicate that these pupils’ perception of the necessary skills for a musician at Key Stage 4 is based upon a reliance on such skills fostered as a result of instrumental tuition. A correspondingly high value has been placed upon the possession of such. This would not seem unsurprising, as proposed by Bray (2000), it

is the numbers of pupils receiving individual tuition that maintain current levels of uptake at GCSE and values transmitted by significant role models such as instrumental teachers would play an important part in the development of such perceptions. However, there would appear to be a distinct difference between the opinions expressed by the ‘traditional’ musician pupils and their teacher.

List of Attributes and Skills

- *A Ability to work with others*
- *B Instrumental technique*
- *C Regular performance*
- *D Performance in a variety of settings*
- *E Ability to improvise*
- *F Singing skills*
- *G Keyboard skills*
- *H Ability to compose*
- *I Knowledge of musical style/convention*
- *J Familiarity with ICT*
- *K Ability to conduct/direct*
- *L Knowledge of the history of music*
- *M Listening and analysis skills*
- *N Ability to notate music*
- *O Sight reading skills*
- *P The ability to work independently*

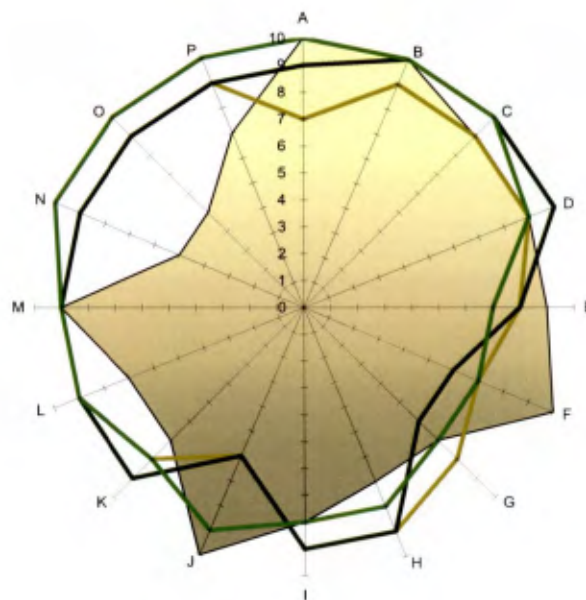


Figure 77: Comparison of Music teacher's (shaded area) and 'traditional Western musician' pupils' (n=3) rating of skills and abilities for a prospective Music GCSE student (green lines).

In comparing the pupil responses from those described as ‘non-musicians’ with the teacher responsible for their Key Stage 3 provision (see Figure 78), little similarity can be found. The responses of pupils were more extreme than those illustrated in Figures 76 and 77 (above), veering from very important (10) to not at all important (0) and creating a ‘spider web’ pattern. Pupils described as non-musicians were more likely than ‘alternative’ or ‘traditional’ musicians to rate some elements as not at all important (0).

List of Attributes and Skills

- *A The ability to work with others*
- *B Instrumental technique*
- *C Regular performance*
- *D Performance in a variety of settings*
- *E The ability to improvise*
- *F Singing skills*
- *G Keyboard skills*
- *H The ability to compose*
- *I Knowledge of musical style/convention*
- *J Familiarity with ICT*
- *K Ability to conduct/direct*
- *L Knowledge of the history of music*
- *M Listening and analysis skills*
- *N The ability to notate music*
- *O Sight reading skills*
- *P The ability to work independently*

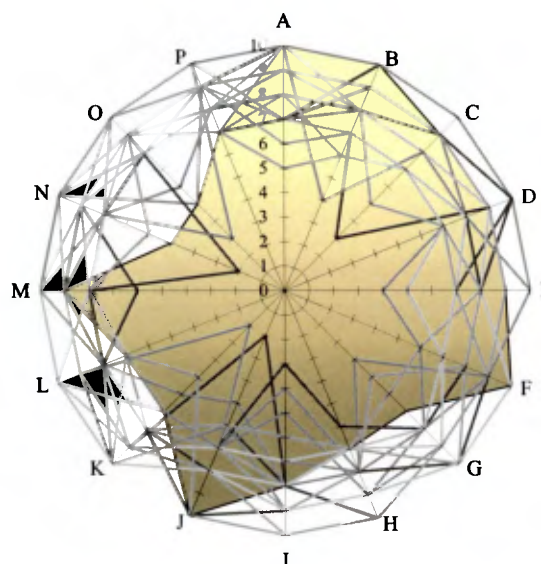


Figure 78: Comparison of Music teacher's (shaded area) and 'non-musician' pupils (n=18) rating of skills and abilities for a prospective Music GCSE student (grey lines).

Both sets of the teacher's responses were plotted and produced a similar shape, indicating that on most measures, skills that were considered important were also skills of which the teacher felt competent (see Figure 79). The only exceptions to this were singing (F) and ICT (J), where the teacher felt that the element was slightly more important than she felt able. However, these differences were small.

- A Ability to work with others*
- B Instrumental technique*
- C Regular performance*
- D Performance in a variety of settings*
- E Ability to improvise*
- F Singing skills*
- G Keyboard skills*
- H Ability to compose*
- I Knowledge of musical style/convention*
- J Familiarity with ICT*
- K Ability to conduct/direct*
- L Knowledge of the history of music*
- M Listening and analysis skills*
- N Ability to notate music*
- O Sight reading skills*
- P Ability to work independently*

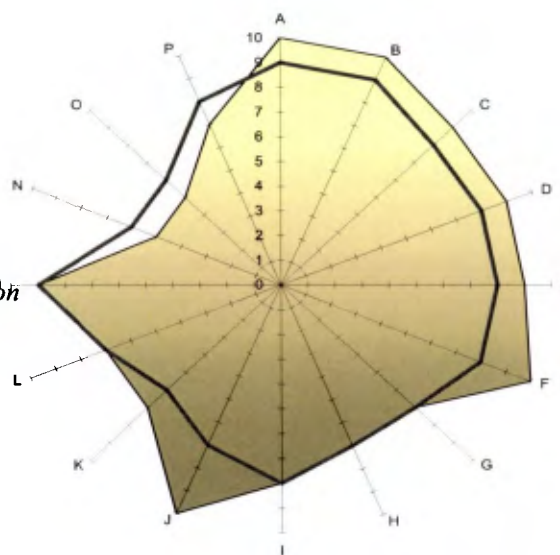


Figure 79: Music teacher's rating of skills and abilities for a prospective GCSE music student (shaded area) and self-description of skills (black line).

The self-description of the teacher was compared with the self-description of pupils categorised as ‘alternative’ musicians (see Figure 80). These pupils felt slightly more confident in some areas, including singing (F) and ICT (J) than their teacher. In terms of musical literacy the pupils were less confident, but again, these differences were small.

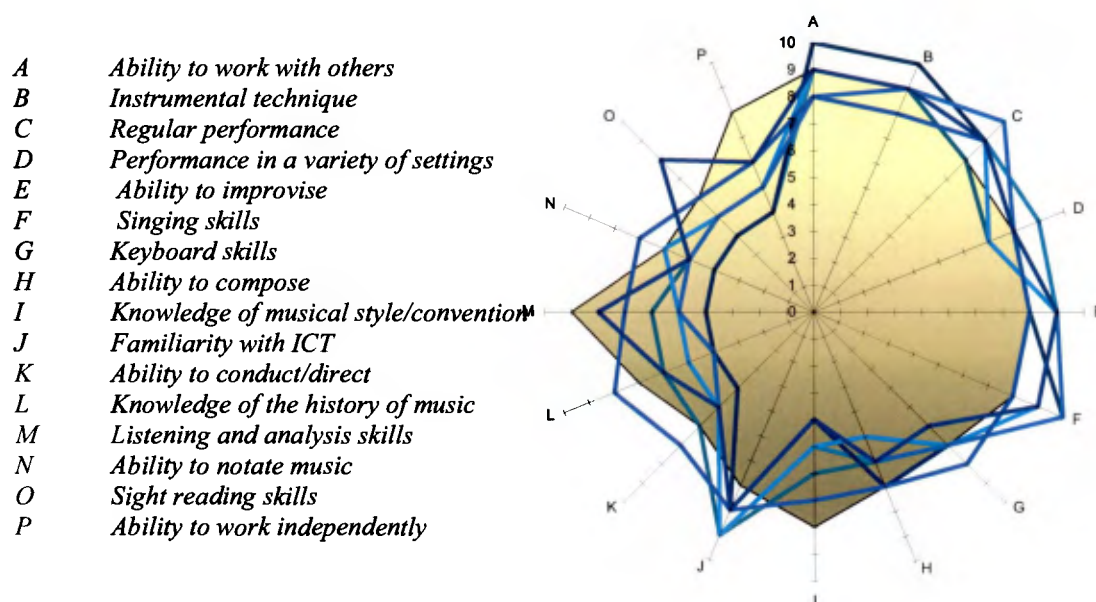


Figure 80: Comparison of music teacher's self description of skills (shaded area) and 'alternative musician' pupils' self-description of skills (blue line).

This would suggest that the opinions of ‘alternative’ musicians in this class and their teacher are similar on both measures (see Figures 76 and 80). When compared with the self-descriptions of their music teacher, the responses of those pupils categorised as ‘traditional’ Western musicians were found to differ slightly (see Figure 81). The pupils reported higher levels of confidence on almost all measures, with the main exceptions being working in groups (A), improvisation (E) and singing (F). One pupil described themselves as ‘knowing a little’ about the use of ICT (J) in music. These pupils display a confidence in the areas of musical literacy not seen in the ‘alternative’ musicians (see Figure 80).

- A Ability to work with others
- B Instrumental technique
- C Regular performance
- D Performance in a variety of settings
- E Ability to improvise
- F Singing skills
- G Keyboard skills
- H Ability to compose
- I Knowledge of musical style/convention
- J Familiarity with ICT
- K Ability to conduct/direct
- L Knowledge of the history of music
- M Listening and analysis skills
- N Ability to notate music
- O Sight reading skills
- P Ability to work independently

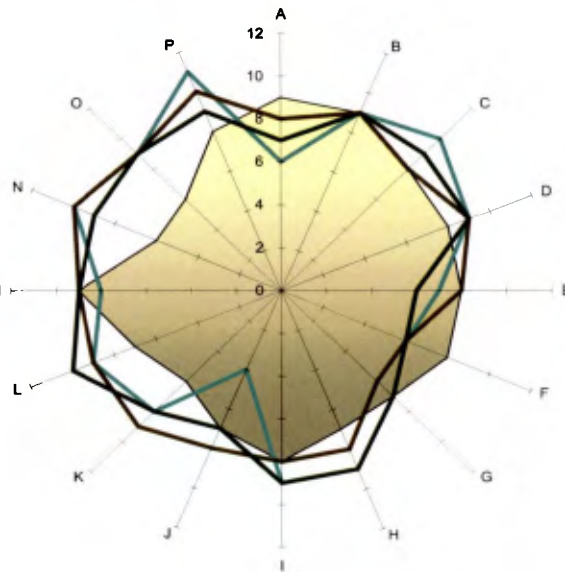


Figure 81: Comparison of Music teacher's self-description of skills (shaded area) and 'traditional Western musician' pupils' (n=3) self-description of skills (green lines).

The 'traditional' musicians rate their competency in music history (L), notation (N) and sight-reading more highly than the graduate musician who is their teacher. By so doing, they may be indicating not only their competency, but the value they place on such skills to identify them as 'musicians' within the school context.

- A Ability to work with others
- B Instrumental technique
- C Regular performance
- D Performance in a variety of settings
- E Ability to improvise
- F Singing skills
- G Keyboard skills
- H Ability to compose
- I Knowledge of musical style/convention
- J Familiarity with ICT
- K Ability to conduct/direct
- L Knowledge of the history of music
- M Listening and analysis skills
- N Ability to notate music
- O Sight reading skills
- P Ability to work independently

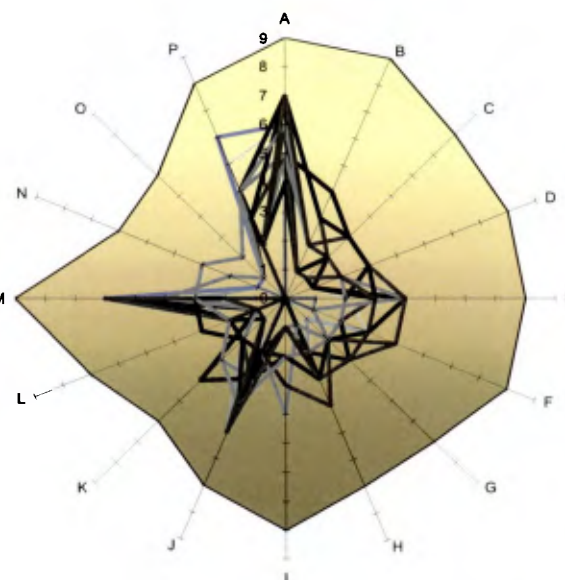


Figure 82: Comparison of Music teacher's self-description of skills (shaded area) and 'non musician' pupils' (n=18) self description of skills (grey lines).

The self-description ratings for pupils categorised as ‘non-musicians’ reveal the same ‘apple core’ results as shown in Figure 69. These pupils rate their competency to be low on almost all measures. The exceptions to this in some cases are ICT (J), listening skills (M) and working in groups (A). This may reflect those aspects of the skills list that are most often encountered in the Key Stage 3 classroom and therefore readily accessible to all students. As a mixed ability class, this whole population of pupils (n=28) were able to list the skills that they thought a musician should have. It would seem that the student body has a clear definition of the ‘type’ (or stereotype) of pupil who is likely to study music at Key Stage 4. This message is illustrated and potentially perpetuated, by the pupils described in this research as ‘traditional’ musicians. These pupils emphasise the more technical aspects at the expense of those elements made more accessible at Key Stage 3, such as singing and the use of ICT. It is possible that they are further strengthening their perception of themselves (as ‘proper’ musicians) and the subject (as difficult) as something suited only to those who have a specialised instrumental skills and a high level of musical literacy.

7.4.1 Summary of Comparison of Pupil and Teacher Responses

The ‘alternative’ musicians thought that they worked better in groups (A) and less well independently (P). The ‘traditional’ musicians recorded the opposite point of view. This reflects findings from research comparing professional Western classical with jazz/pop/traditional musicians (Creech et al 2008). The ‘alternative’ musicians rated an understanding of ICT (J) to be important and their own competency in that area to be high whereas the ‘traditional’ musicians accepted the importance of ICT (J) without considering it to be a particular strength. The ‘alternative’ musicians

considered their performance skills, of all types, to be relevant and themselves competent, whilst the ‘traditional’ musicians placed an equal emphasis on almost all aspects of performance and musical literacy. The ‘non-musicians’ held widely differing views of all of the listed aspects, but were most likely to record that they knew nothing about or were unable to ‘do’ many of the elements listed. The music teacher of this class would seem to have held views that were most like the ‘alternative’ musicians. There was a possibility that ‘alternative’ musicians in this climate would have experienced a more understanding and positive relationship with classroom music, through a supportive relationship with their teacher. This suggestion was supported by the following extract from the interviews (see Appendix L) where the pupil-teacher relationship was the topic of discussion;

‘Do you get on with your music teacher?’

‘I didn’t used to so much, but I do now. We had a few sort of issues about things but she, well I suppose it was me really, I thought she was a bit, you know, precious. But she’s not, she likes all sorts of cool music as well as the really old stuff’.

‘And she listens to us and she said that she learns lots from what we tell her too about our music’.

‘That makes it better to listen to her music ‘cos you know she’s into yours too and so if she says, ‘this is really good’ you might like it too’.

EAM56M, EAM58M and EAM59M

Here, each of the three pupils had experienced the music teacher valuing the knowledge and preferences they hold and, through this, were increasingly willing to accept and value her musical knowledge and preferences, despite being ‘really old stuff’ EAM56M. This would seem to indicate the centrality of the pupil-teacher relationship in the process by which pupils’ interpret the music classroom.

7.5 Comparison across Pupil Cohorts

The following discussion moves away from the focus on individual pupils and considers the trends amongst the larger population of participant pupils. In the first instance, the categorisation of pupils into seven types of musical engagement is compared for all of the pupils from School A (n=15), School B, cohort 1 (n=78) and School B, cohort 2 (n=54) giving a sub-set of (n=147). The categorisations were made on the basis of interview transcripts (see Chapter Five for further discussion of this process). With reference to Figure 83, the count of pupils was greatest in the category ENM (n=45) which accounted for just under 1:3 of all pupils in the sub-set (30.6%). Approximately equal numbers of pupils were categorised as ETM (n=23), EAM (n=23) and DNM (n=29). Far fewer pupils were categorised as DAM (n=11) or PENM (n=11) whilst only 5 pupils were categorised as DTM (3%). Just under half (42%) of the pupils were categorised as ‘musicians’ (DTM, ETM, EAM or DAM) against 58% who were categorised as ‘non-musicians’ (ENM, PENM and DNM).

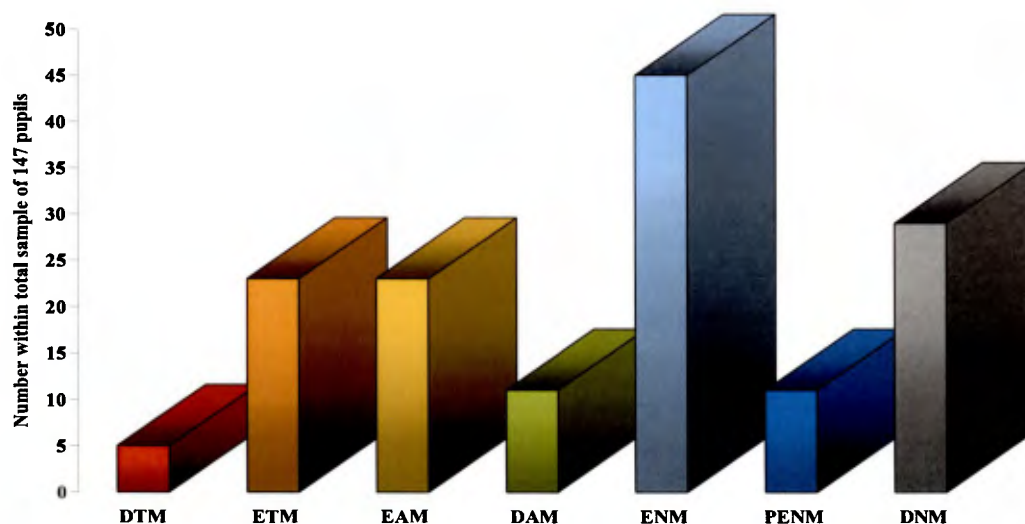


Figure 83: Number of pupils from School A and B categorised into one of the seven types of proposed musical engagement (n=147).

When only the male pupils from the same population are presented (see Figure 84), the distribution across the categories is dominated by three main groups. 1:4 of the male pupils were categorised as EAM (24%), 1:4 of the male pupils were categorised as ENM (25%) and 1:4 of the male pupils were categorised as DNM (26%). Of the minority remaining, 11% were considered to be DAM, 6% to be either ETM or DTM and only 1% to be PENM. Amongst the male pupils there was an equal division with 1:2 pupils (48%) categorised as a ‘musician’ and 1:2 (52%) considered to be a ‘non-musician’.

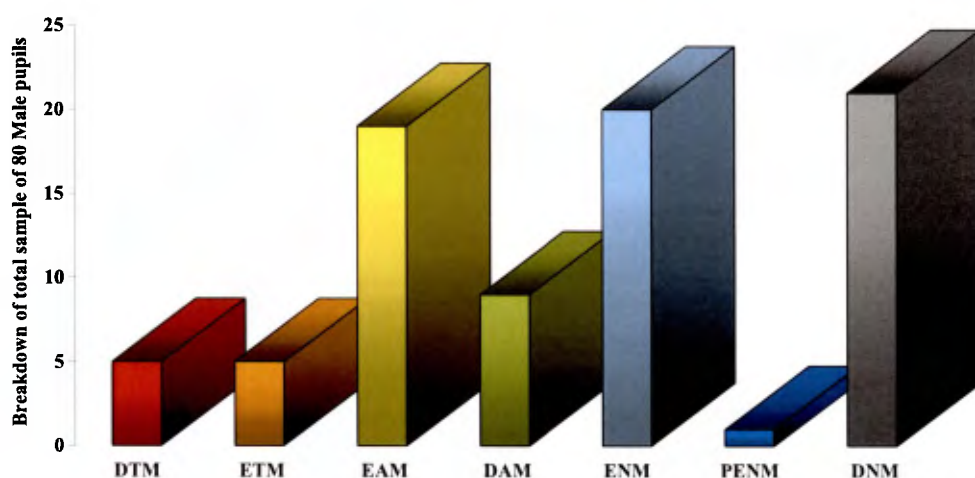


Figure 84: Number of male pupils from School A and B categorised into one of the seven types of proposed musical engagement (n=80).

The distribution of female pupils across the seven categories (see Figure 85) reveals that 1:3 female pupils were categorised as ENM (37%). The other dominant group were ETM pupils who accounted for over 1:4 of female pupils (27%). Of the remaining pupils, 15% were categorised as PENM. This figure is far higher than the recorded 1% found in the male pupils (see Figure 84). A minority of female pupils were categorised as either EAM (6%) or DAM (3%) suggesting that in this

population, few female musicians stray from the ‘dominant’ musician-type (ETM) within the school context. Overall, 1:3 female pupils were regarded as ‘musicians’ with 2:3 described as ‘non-musicians’.

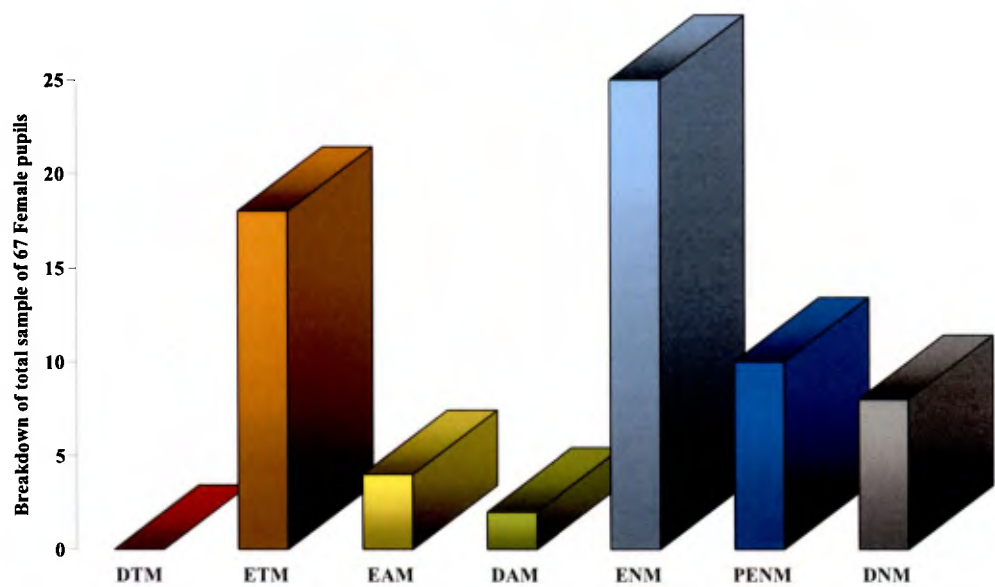


Figure 85: Number of female pupils from School A and B categorised into one of the seven types of proposed musical engagement (n=67).

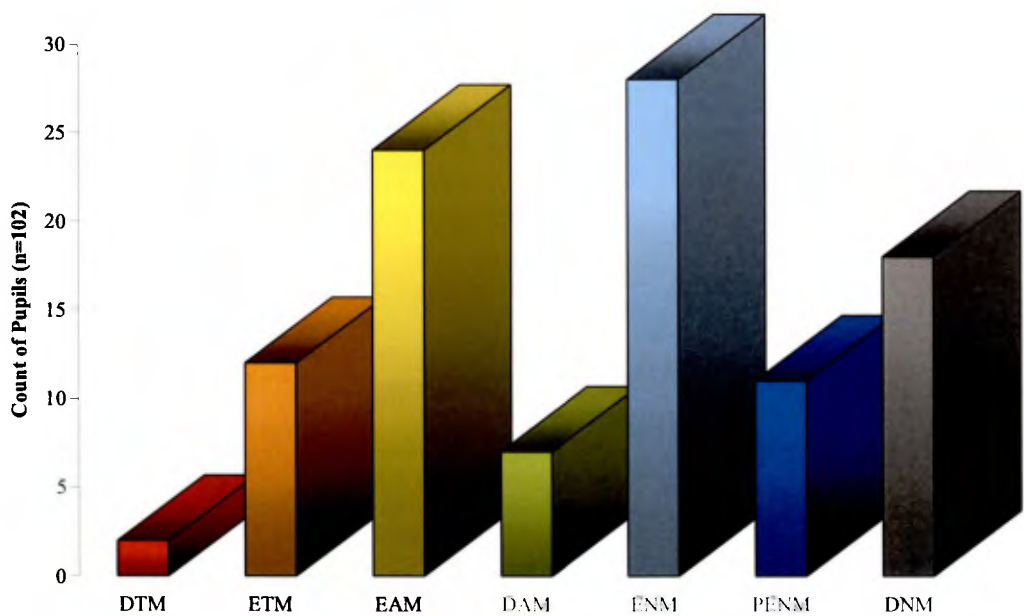


Figure 86: Number of pupils from School C categorised into one of the seven types of proposed musical engagement (n=102).

The questionnaire responses by the pupils (n=102) from School C (see Chapter Six) were also categorised into the seven characteristic lists (see Figure 86). Over 1:4 pupils were categorised as ENM, compared with 1:3 pupils from School A and B (see Figure 83). High numbers of pupils (1:4) were described as EAM (23%). Of the rest, 17% were categorised as DNM (close to the 20% of DNM pupils found in School A and B populations), 12% as ETM and 10% as PENM and 2% as DTM. Just under half (44%) of the pupils were categorised as ‘musicians’ (DTM, ETM, EAM or DAM) against 56% who were categorised as ‘non-musicians’ (ENM, PENM and DNM). These last figures are very close to those found in Schools A and B (42% and 48% respectively).

When the male pupils from the same population are presented (see Figure 87), the distribution across the categories is dominated by the same three main groups as found in School A and B. 1:4 of the male pupils were categorised as EAM (24%), 1:3 of the male pupils were categorised as ENM (33%) and just under 1:4 of the male pupils were categorised as DNM (22%). Of the minority remaining, 9% were considered to be DAM, 5% to be DTM, 4% ETM and 4% to be PENM. Amongst the male pupils there was an approximately equal division with just under 1:2 pupils (42%) categorised as a ‘musician’ and just over 1:2 (58%) considered to be a ‘non-musician’. The distribution of female pupils from School C, across the seven categories (see Figure 88) reveals a similar picture to that presented by the female pupils at School A and B (see Figure 85). The percentage of pupils categorised as DTM, DAM, PENM and DNM are approximately the same. However, the proportion of female pupils categorised as ENM was less, with 1:4 pupils described as such, as

opposed to just over 1:3 female pupils from Schools A and B. There was a substantial increase in the number of female pupils categorised as EAM (24%).

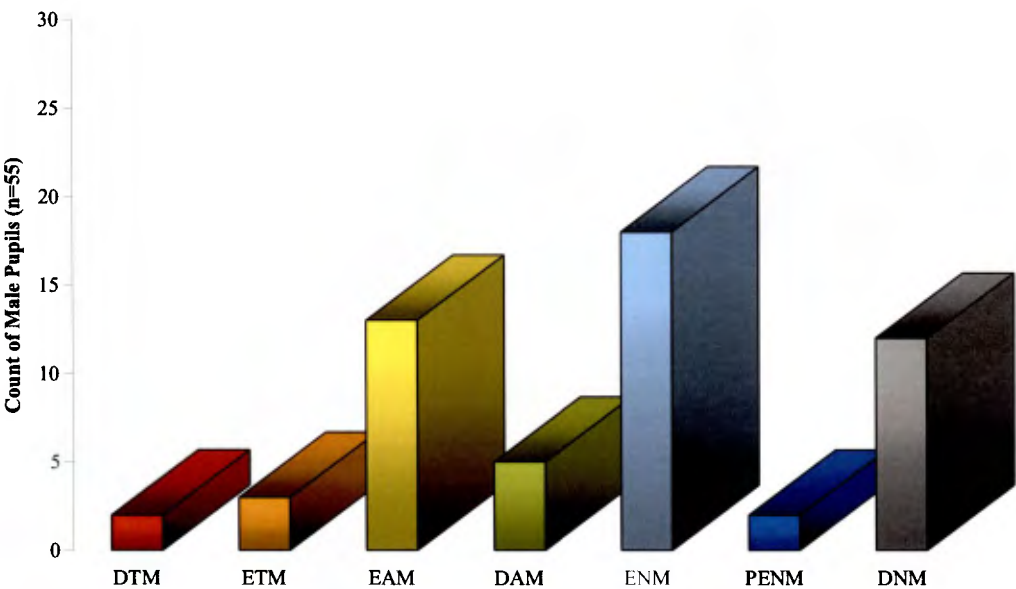


Figure 87: Number of male pupils from School C categorised into one of the seven types of proposed musical engagement (n=55).

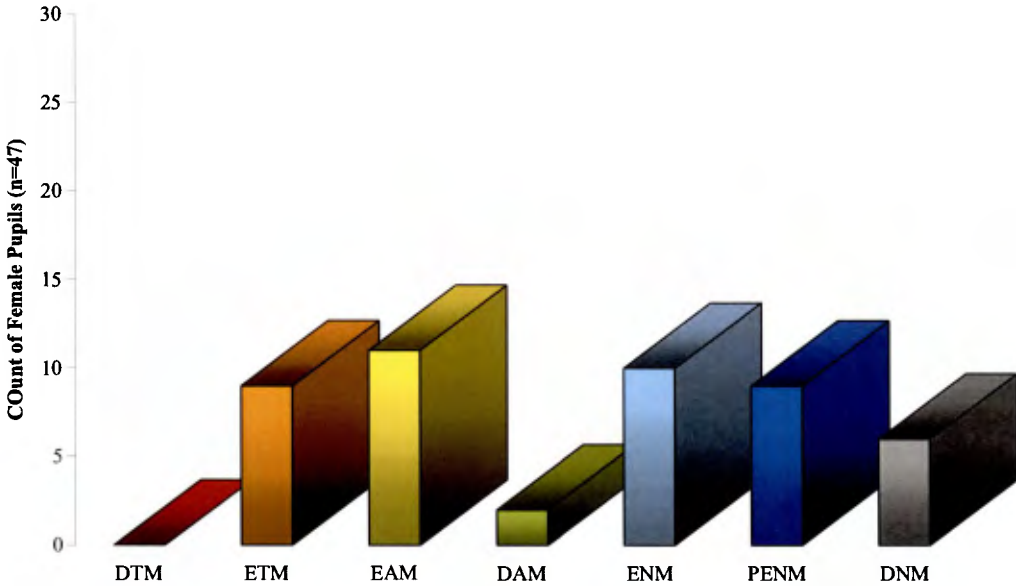


Figure 88: Number of female pupils from School C categorised into one of the seven types of proposed musical engagement (n=47).

Whereas 1:4 of School C females appear to be ETM, only 1:16 of School A and B female pupils are described as ETM. This would seem to indicate that far greater numbers of female students identify with ‘alternative’ models of musician within School C. Overall, 1:2 female pupils were regarded as ‘musicians’ with 1:2 described as ‘non-musicians’. This figure is considerably higher than seen in female pupils from School A, where 1:3 pupils were categorised as ‘musicians’. Differences in responses comparing male pupils with male pupils across the populations were found to be not significant⁹⁹. Differences in responses comparing female with female responses across the populations were also found to be not significant¹⁰⁰, and so, the male and female populations from all three schools were treated as a combined population (n=249)¹⁰¹.

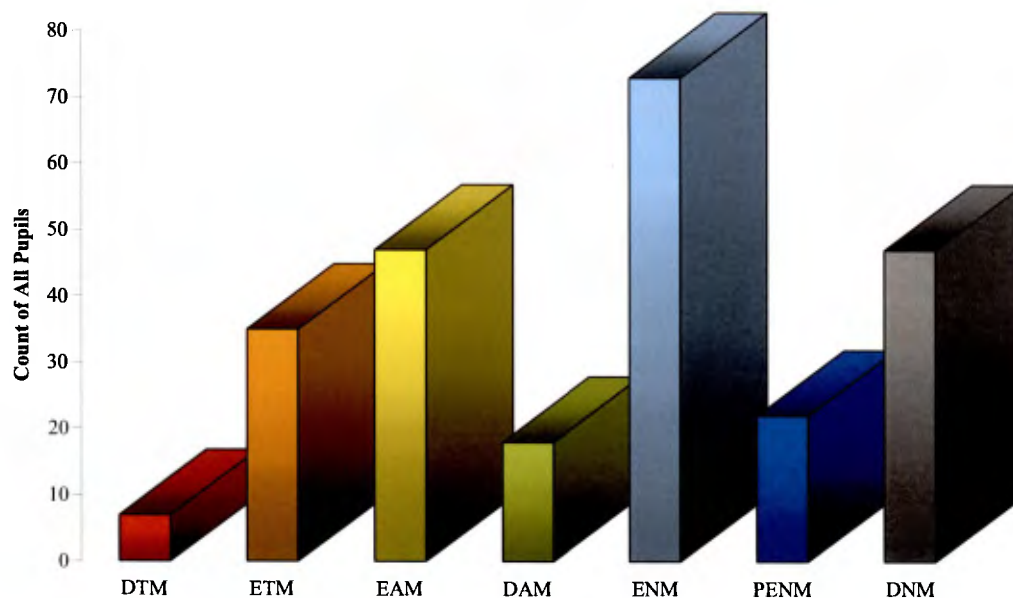


Figure 89: Number of pupils from School A, B and C categorised into one of the seven types of proposed musical engagement (n=249).

⁹⁹ Chi-square tests were carried out and revealed that differences in male responses from School A and B compared with male responses from School C were not significant (see Appendix J for calculations).

¹⁰⁰ Chi-square tests were carried out and revealed that differences in female responses from School A and B compared with female responses from School C were not significant (see Appendix J for calculations).

¹⁰¹ The population n=249 comprises School A (n=15), School B 1st cohort (n=78), School B 2nd cohort (n=54) and School C (n=102).

Of the total population (n=249), the count of pupils was greatest in the category ENM, which accounted for just under 1:3 pupils (29%), (see Figure 89). Equal numbers of pupils were categorised as EAM (n=47) and DNM (n=47) with both categories accounting for 1:5 pupils. A total of 14% of pupils were deemed to be ETM (n=35). Far fewer pupils were categorised as DAM (n=18) or PENM (n=22) whilst only 7 pupils were categorised as DTM (2.8%). Just under half (43%) of the pupils were categorised as ‘musicians’ (DTM, ETM, EAM or DAM) against 57% who were categorised as ‘non-musicians’ (ENM, PENM and DNM).

Of the total population of female students (n=114), the greatest number of pupils were categorised as ENM, with 1:3 (31%) of all females described as such (see Figure 90). A large proportion (just under 1:4) of female pupils were categorised as ETM

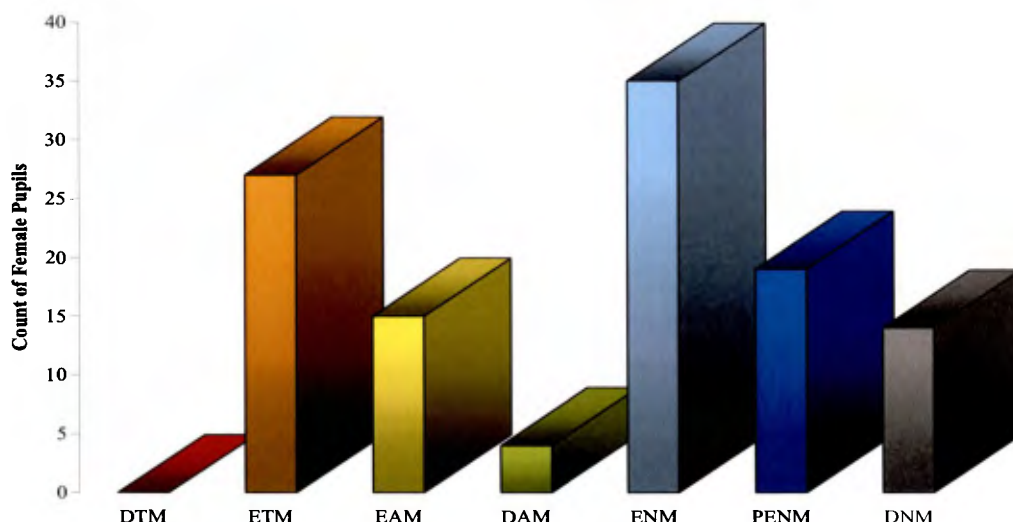


Figure 90: Number of female pupils from School A, B and C categorised into one of the seven types of proposed musical engagement (n=114).

(23%). Of the remainder of pupils, 17% were described PENM, 13% as EAM and 12% as DNM. Despite the dominance of the ETM and ENM categorisation, it is the proportion that is described as PENM (an almost exclusively female categorisation)

and the absence of any female pupils in the DTM category that is most striking in these figures. Of all of the female pupils, 40% were described as ‘musicians’ and 60% were described as ‘non-musicians’. The final chart in this series refers to the male pupils included within the total population (see Figure 91). These pupils are divided into approximately equal groups of EAM (1:4), ENM (just over 1:4 at 28%) and DNM (1:4). Of the remaining quarter of the pupils, these were categorised as DAM (10%), ETM (6%), DTM (5%) and PENM (2%). For the majority of male pupils, it would seem that the most common type of musician is the ‘non-musician’ (either engaged or disengaged) followed by the ‘alternative’ engaged musician. Those male pupils, who are categorised as ‘traditional’ musicians, are equally as likely to be disengaged as engaged; a distinction not seen in the female pupils as the DTM categorisation is exclusively male. Of the total population of male pupils, 45% were described as ‘musicians’ whilst 55% were described as ‘non-musicians’.

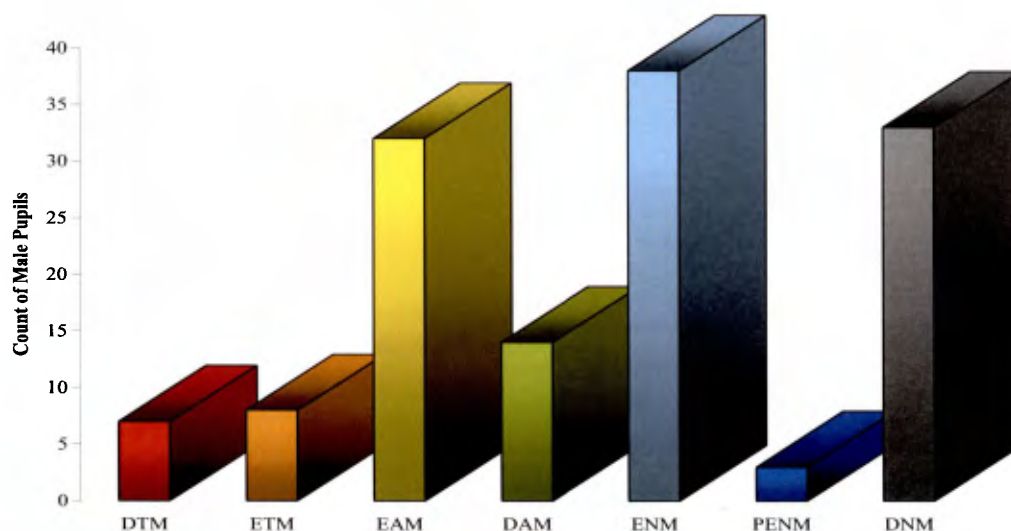


Figure 91: Number of male pupils from School A, B and C categorised into one of the seven types of proposed musical engagement (n=135).

7.6 Engagement and Disengagement

To some extent, the type of musician is less important than the pupil's willingness to engage with the task. The categorisation from DNM to DTM could be interpreted as a sliding scale of increasing musical skill, but it not intended to be. Rather, it describes (and to some extent predicts) the ability of a pupil to encounter tasks within the music classroom, make sense of the task in relation to the knowledge and skills they already possess and experience the learning experience positively as a result.

Those pupils who are described as 'engaged' are more able to achieve this. Those who are described as 'disengaged', irrespective of their musical ability are less likely to be able to achieve this¹⁰². The following discussion compares the relative proportion of 'engaged' and 'disengaged' pupils within each population. Figure 92 shows the total population of pupils from Schools A and B. Of the 147 pupils included, by combining the ETM, EAM, ENM and PENM categories, 70% of pupils described themselves as 'engaged' with music in the classroom context. Just under one third (30%) of the same population of pupils, reported that they were disengaged.

Figure 93 illustrates the percentage of male pupils from Schools A and B that describe themselves as 'engaged'. Over half (56%) of male pupils consider themselves to be engaged, whilst 44% describe themselves as disengaged. When only the female students are considered (see Figure 94) the proportion of 'engaged'

¹⁰² During this section of the analysis, the pupils categorised as PENM became increasingly problematic. Due to the nature of their engagement, their focus is directed towards maintaining a positive pupil-teacher relationship and keeping busy rather than a sense of engagement. However, this is not to suggest that these pupils are incapable of engaging under the right conditions. They have, therefore, been classed as 'engaged' pupils.

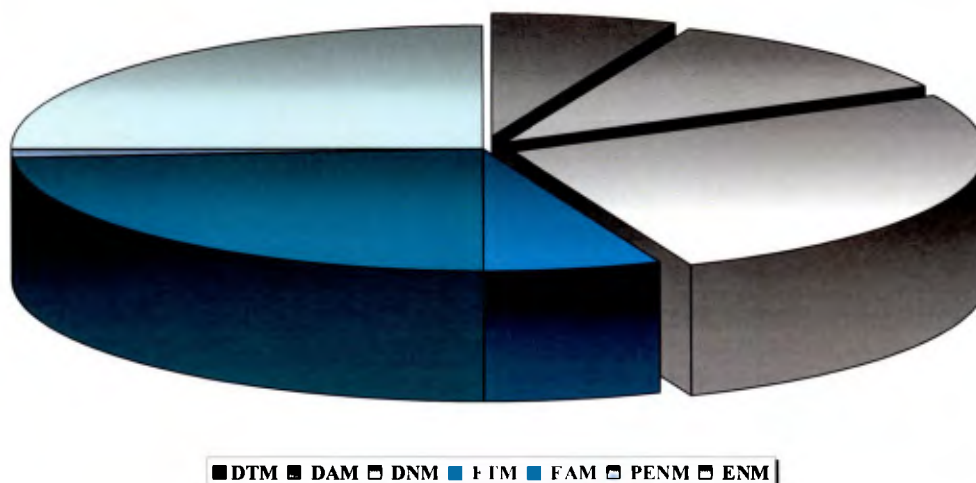


Figure 92: Percentage of pupils from School A and B categorised as 'engaged'(shades of blue) or 'disengaged' (shades of grey) within the musical classroom (n=147).

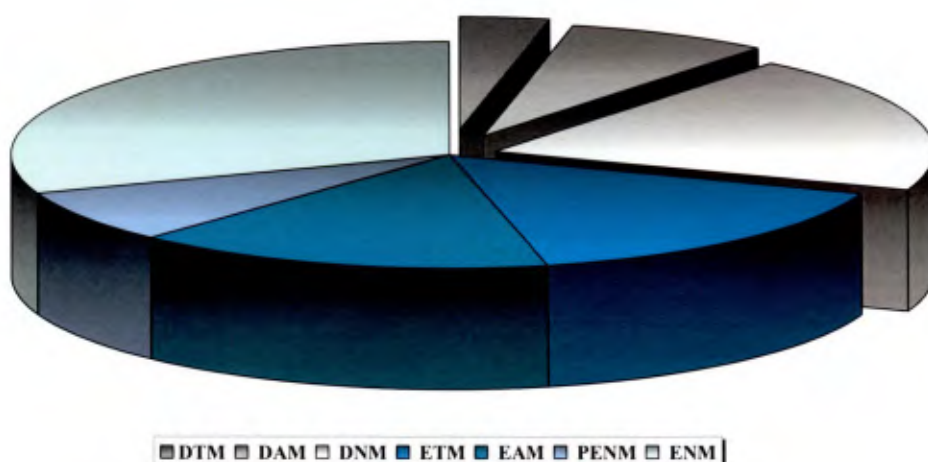


Figure 93: Percentage of male pupils from School A and B categorised as 'engaged' (shades of blue) or 'disengaged' (shades of grey) within the music classroom (n=80).

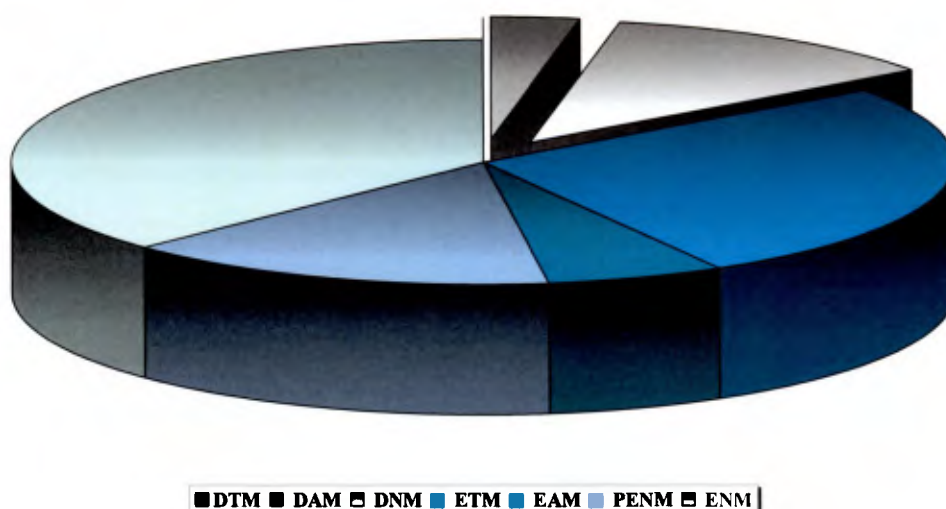


Figure 94: Percentage of female pupils from School A and B categorised as 'engaged' (shades of blue) or 'disengaged' (shades of grey) within the music classroom (n=67).

pupils is considerably higher. Of those included in the research, 85% described themselves as 'engaged' in the music classroom. A minority of 15% considered themselves to be 'disengaged'.

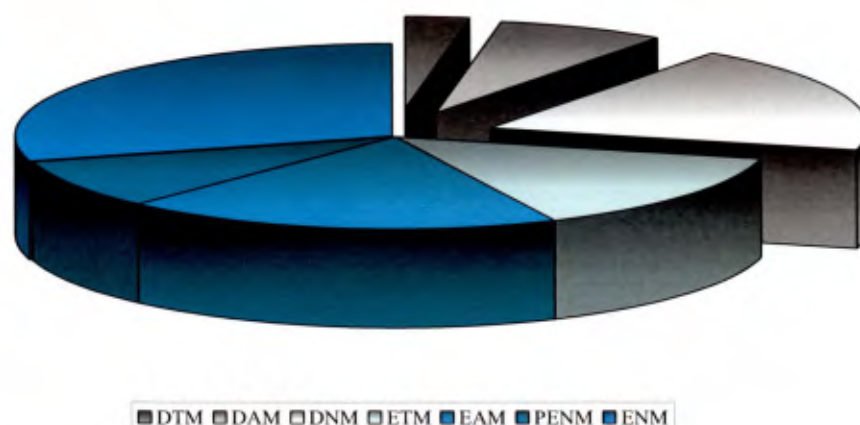


Figure 95: Percentage of pupils from School A and B and C categorised as 'engaged' (shades of blue) or 'disengaged' (shades of grey) within the music classroom (n=249).

Within these samples, 30% of female pupils consider themselves to be 'musical' and yet 85% of female pupils engage with music in a classroom context. Of the male pupils, 50% consider themselves to be musical and around half (56%) consider themselves to be engaged.

The results of the pupils from all three schools were combined (n=249). Of this group, just under three quarters of pupils (71%) described themselves as 'engaged' (see Figure 95). Correspondingly, just over a quarter (29%) was 'disengaged'. When the population was divided according to gender, 60% of male pupils were reportedly 'engaged' with music but in varying degrees with that experienced in school, whilst 40% considered themselves 'disengaged' (see Figure 96). The female pupils (see Figure 97), as seen in Figure 94, reported far higher levels of engagement, with 84% of pupils describing themselves as 'engaged' whilst 16% felt that they were 'disengaged'.

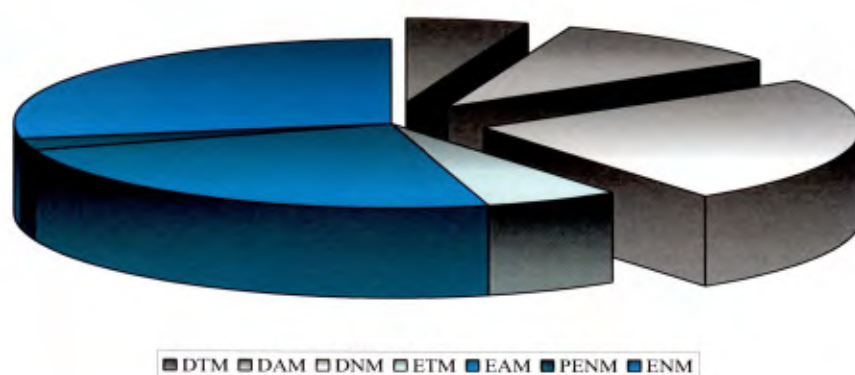


Figure 96: Percentage of male pupils from School A and B and C categorised as 'engaged' (shades of blue) or 'disengaged' (shades of grey) within the music classroom (n=135).

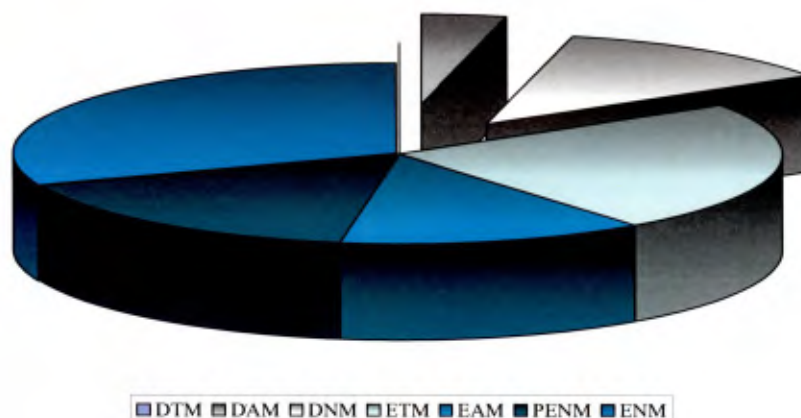


Figure 97: Percentage of female pupils from School A and B and C categorised as 'engaged' (shades of blue) or 'disengaged' (shades of grey) within the music classroom (n=114).

When taken as a total population (n=249) the percentage of male and female pupils who consider themselves to be musicians (of whatever category) are similar: 45% of male pupils and 40% of female pupils. However, 45% of male pupils describe themselves as 'musicians' and 56% of male pupils describe themselves as 'engaged' compared with the 40% of female pupils who describe themselves as 'musicians' and 85% of female pupils who describe themselves as 'engaged'.

7.7 Summary of Chapter Seven: Findings

Individual pupil profiles have been presented to illustrate the breadth and variety of experiences described by the pupils. These profiles have been related to pupils' perceptions of the requirements for successful engagement with GCSE music in school and pupils' perceptions of their musical ability. The responses of a class of pupils have been compared with the responses of their teachers. The numbers of pupils categorised as one of the seven types of musical engagement were

subsequently presented for the three participant Schools A, B and C. Finally, the extent to which pupils were described as 'engaged' or 'disengaged' within the classroom context was discussed.

The following findings relate to the interview and questionnaire responses of 249 Year 9 pupils in the three case schools.

- Female pupils are more likely to have a polarised view of themselves as 'musical' or 'non-musical' within a given context;
- Male pupils demonstrate a greater breadth in their understanding of what it means to be 'musical' within a given context;
- 1: 4 female pupils are described as 'engaged traditional' musicians compared with 1: 15 male pupils;
- 1: 4 male pupils are described as 'engaged alternative' musicians compared with 1: 8 female pupils;
- 1: 3 female pupils are described as 'engaged musicians'; in one context $\frac{3}{4}$ of female pupils are 'engaged traditional' musicians and $\frac{1}{4}$ 'engaged alternative' musicians, in the other $\frac{3}{4}$ are 'engaged alternative' musician and $\frac{1}{4}$ 'engaged traditional' musicians;
- 100% of all pupils described as 'disengaged traditional' musicians are male;
- 90% of all pupils described as 'partially engaged non-musicians' are female;
- 1:10 male pupils are described as 'disengaged alternative musicians' compared with 1:30 female pupils;
- 'Engaged non-musician' is the largest single group in either gender; 1:4 male pupils and 1:3 female pupils are described as such;

- 40% of female pupils describe themselves as ‘musicians’;
- 45% of male pupils describe themselves as ‘musicians’;
- 1: 7 female pupils are likely to experience periods of disengagement from all musical opportunities in a school context;
- 1: 2 male pupils are likely to experience periods of disengagement from all musical opportunities in a school context.

Chapter Eight

Discussion

The following discussion seeks to highlight the main issues arising from the results of this research (see Chapter Seven) and relate these to the frameworks of musical engagement and identity initially proposed (see Chapter 4, Section 4.5). Finally, the proposed frameworks are reconceptualised, in a further attempt to illustrate the complex way in which an adolescent's musical identity may evolve.

8.1 Positioning 'Me and My Music' in the Classroom¹⁰³

The pupils have described, in some detail, their perspective of music learning and teaching in a classroom context. Two recurring themes in these responses were identified that may begin to define the relationship that the pupil is likely to form (or to have already formed) with music in the classroom. These themes relate to the pupils' perception of music in the school context, and the pupils' perception of their own musical ability (see Chapter Seven, Section 7.3.1). A visual representation of the way in which these perceptions are related produces four typical 'positions' that the pupil may adopt in relation to 'school music' (see Figure 101). These positions are not necessarily static and there is the potential for a pupil to adopt one or more 'positions' in relation to different aspects of music experienced in school. For example, 'disengaged traditional' musicians may value extra-curricular provision (see this Chapter, Section 8.1.1) more than the musical encounters within a class setting. Music

¹⁰³ See Chapter Four, Section 4.5 for explanation of 'me and my music'.

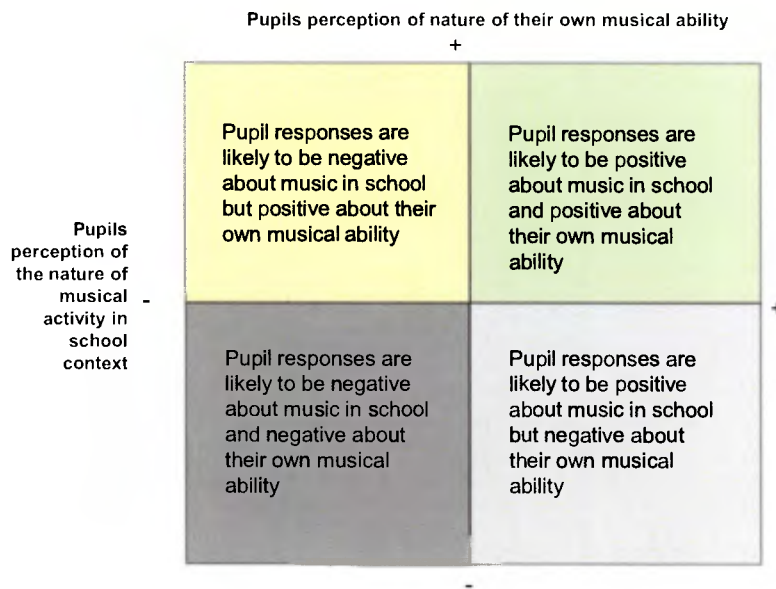


Figure 98: Pupil perception of musical ability and musical activity in a school context.

in the classroom is ‘just a bit boring, that’s all’ (DTM96M Chapter Seven, Section 7.1.11)¹⁰⁴. The ‘position’ adopted may be so short-lived that for some pupils, perceived success (or failure) within in a music lesson forces them to reassess their own musical ability. The reassessment may be task or genre-related. For example, an ‘engaged alternative’ musician considered himself to be ‘unmusical’ because his keyboard skills were poor. When allowed to perform on his bass guitar, he reflected that his teacher has reassessed him as a ‘musician’. ‘Now, Miss knows I can play a bit, she involves me more in things’ (EAM31M Chapter Seven, Section 7.1.4). For that pupil, the perceived change from incompetent keyboard player to one of the valued ‘musicians’ occurred during a single lesson. This process of reassessment may have implications for pupils’ motivation (see this Chapter, Section 8.1.3) and self-esteem (see this Chapter, Section 8.1.4).

¹⁰⁴ Where appropriate the pupil profiles illustrated in Chapter Seven are used to present supporting evidence in the following discussion. This enables the reader to locate the responses of ‘real’ pupils within the proposed frameworks.

The value that pupils attribute to school music appears to be linked to their willingness to engage in the music classroom. The extent to which the pupil perceives their musical ability to be valued appears to be linked to their willingness to engage. In addition, the extent to which the pupils’ perceive their understanding of musical worth to be valued in the classroom context also appears to be linked to their willingness to engage. This sense of musical worth has been described earlier as ‘Me and my Music’ (see Chapter Four, Section 4.5). The four basic ‘positions’ of pupils in relation to ‘school music’ have been redefined to reflect this change (see Figure 99).

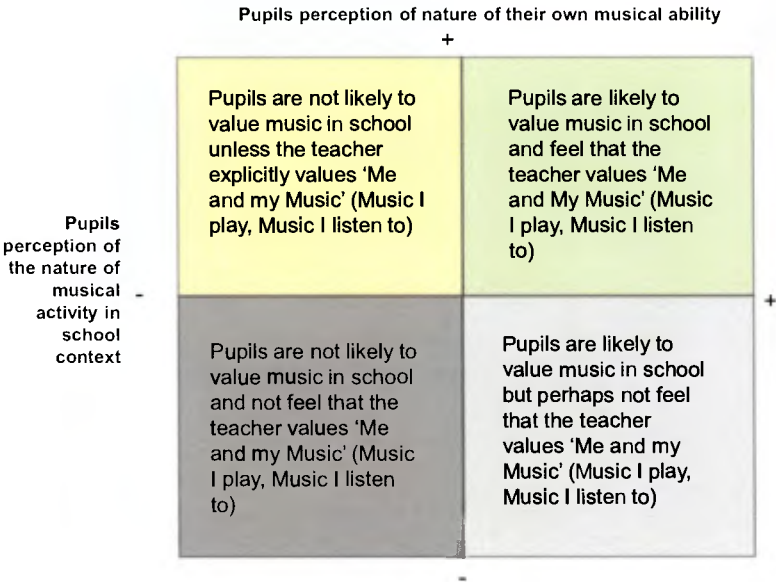


Figure 99: Pupil perception of the extent to which 'Me and my Music' is valued within the school context and the extent to which the pupil values musical encounters in a school context.

Of critical importance to these perceptions of worth is the pupil-teacher relationship (see this Chapter, Section 8.1.2). As previously proposed (see Chapter Four, Section 4.5) within an ‘ecological model of development’ (Bronfenbrenner 1979), the teacher is a ‘significant other’ with whom the child interacts, and, through face-to-face interaction, negotiates meaning. As a ‘significant other’ the teacher mediates social

contexts beyond the immediate setting of the pupil. For some pupils, such as ‘engaged traditional’ musicians and ‘engaged alternative’ musicians, the social context of the music classroom and the significant other (as music teacher) is valued and salient. Through this positive relationship, the teacher mediates wider beliefs as to ‘what counts as music’. However, for some pupils, such as ‘disengaged alternative’ musicians and ‘disengaged traditional’ musicians, either the classroom context or the teacher are not valued. However, the pupil-teacher relationship may still play an important part in the formation (or preservation) of musical identities for these pupils by maintaining ‘in-group’ and ‘out-group’ boundaries (see Chapter Four, Section 4.1.1). By comparing the value statements indicated by pupil responses (see Figure 99) with the seven categories of musical engagement (see Figure 100), it becomes

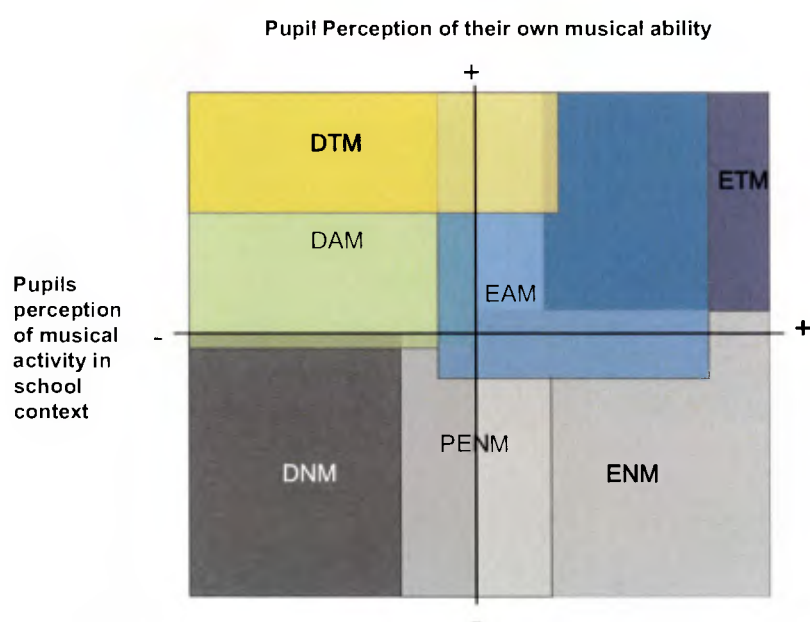


Figure 100: Distribution of seven musical engagement categories in relation to pupil perception of musical ability and pupil perception of musical activity in a school context.

clear the for ‘disengaged traditional’ musicians, ‘disengaged alternative’ musicians and ‘engaged non-musicians’, any increase in willingness to engage is likely to be

linked to one critical factor; namely, that the pupil perceives that their music teacher accepts their musical identities ('Me and my Music') as valid.

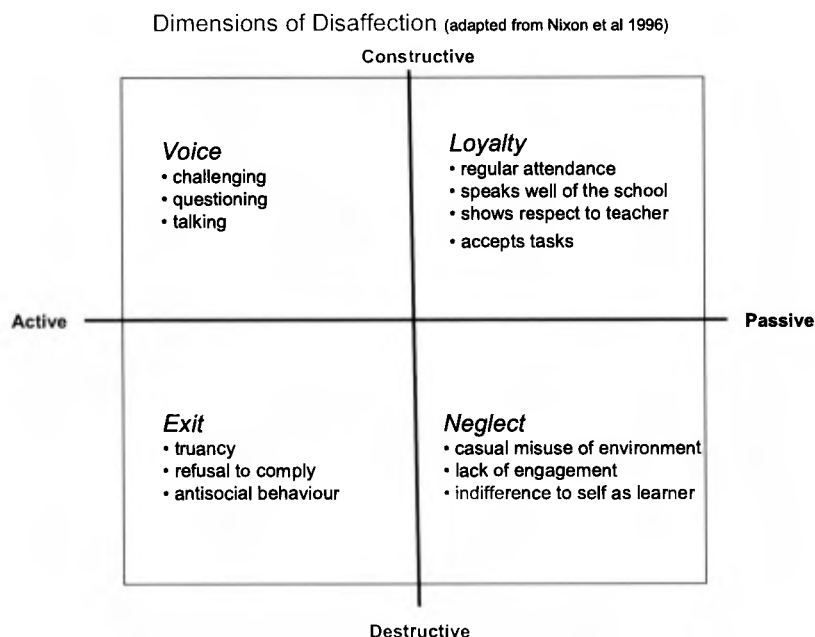


Figure 101: Dimensions of disaffection (adapted from Nixon et al 1996).

In the music classroom, 30% of the pupils involved self-described in terms of disengagement, but as demonstrated, many of these pupils were musically competent and musically engaged in 'other' contexts. The 'positions' shown in Figures 99 and 100 were compared with a model of disaffection proposed by Nixon et al (1996) (see Figure 101). The behaviours listed by Nixon relate closely to the responses given and the behaviours described by pupils. Pupils who valued 'school music' and their own musical ability, displayed loyalty to both the subject and their teacher and completed tasks without question (see Figure 102). These 'engaged' pupils may also have been

under pressure to recreate that which has been sanctioned a ‘proper’ music and in turn

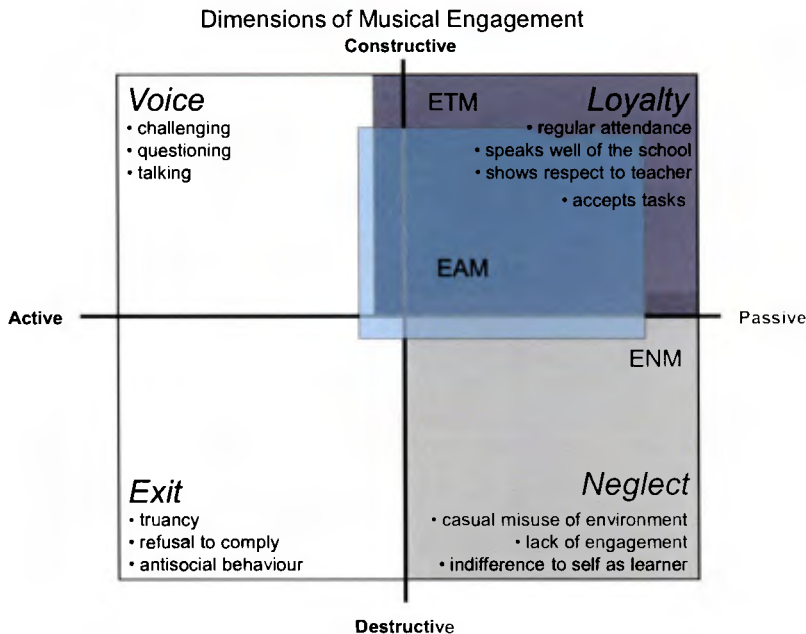


Figure 102: Dimensions of musical engagement (adapted from Nixon et al 1996).

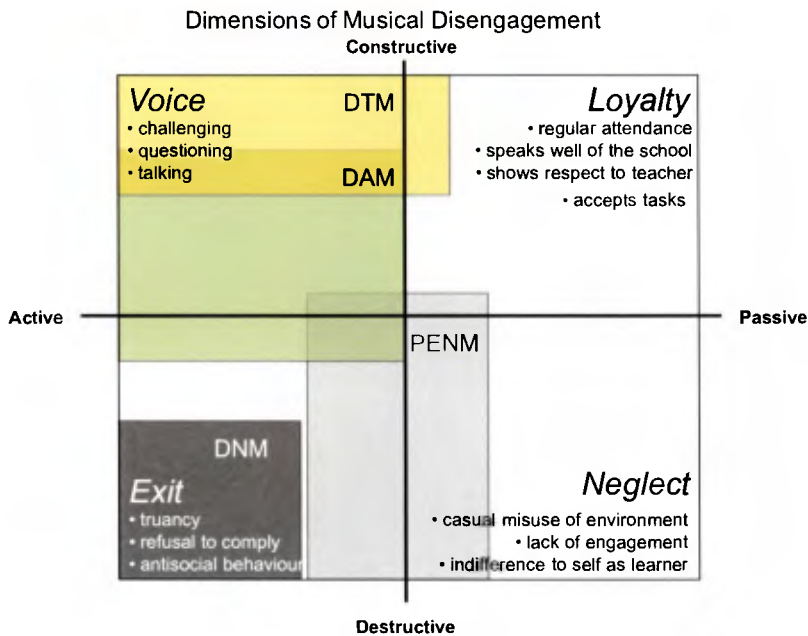


Figure 103: Dimensions of musical disengagement (adapted from Nixon et al 1996).

by their demonstrated commitment to music in school. By contrast, those pupils who described high levels of musical ability but who responded negatively to classroom music ('disengaged' musicians) are more likely to display challenging behaviour that further questions the status of 'school music' and their relationship with it (see Figure 103). These pupils are able to create and perform music in a wide variety of genres (both officially sanctioned and 'other') and, with positive peer support, will do so in a classroom context. However, these pupils are also capable of working in parallel with and sometimes contrary to the musical content and pedagogy embraced by the music teacher. If the teacher is willing and able to harness their rejection of 'school music', these musically able and confident pupils have the potential to act as experts.

8.1.1 The Specialist vs. the Generalist View of Music Education

The musical encounters experienced by pupils in the school context varied a great deal. Pupils who participated in the extra-curricular provision often made little or no reference to such activities during discussions, as though they were so much a part of everyday life as to go unexamined. By contrast, pupils who 'discover that 'music' is something which happens in a little bag on Thursday morning while on Friday afternoon there is another little bag called 'painting'' (Murray Schafer 1979:15), considered the 'real' music only to occur beyond the constraints of the timetable. 'I think the stuff at lunchtimes and for the shows is really good, but that lessons aren't anywhere near as exciting as that' (ENM11M Chapter Seven, Section 7.1.2).

The relative strengths and weaknesses of the generalist and specialist tradition of music education can be encapsulated by the statement,

‘Music is perhaps unique in that it can be appreciated and enjoyed by all so that ‘general’ class teaching can be universally beneficial; at the same time, it demands highly specialised skills, training, and dedication for successful participation on the specialist level’ (Hargreaves 1996: 167)

(see Chapter Three, Section 3.2.1). The specialist approach to classroom music, with an emphasis on instrumental technique, the classical repertoire and musical literacy has been criticised (Cope 1998:269). However, in the school context, both traditions occur, with the result that

‘pupils who are able to read and write music have an advantage over those who do not. Pupils who are musically literate can progress to the highest levels of academic and professional music studies while those whose musicianship is limited to oral-aural musical traditions are generally undervalued’ (Kwami 1996:62)

Many pupils were aware of the dichotomy of provision or the ‘hidden curriculum that assumes that not all children will benefit from the same set of musical opportunities’ (Lamont 2001) and argued that the classroom version of ‘school music’ was a lesser beast. Those excluded from extra-curricular provision complained that ‘no-one ever lets you in on the inside,’ indicating the perceived need for specialised terminology and skills in order to be considered ‘musical’ (ENM71M Chapter Seven, Section 7.1.8). The extended curriculum has been found to be more influential in shaping pupils’ musical identities than the official school curriculum (Lamont 2002:55). The findings of this thesis support this notion, but propose that it is the understanding of

‘musician’ sanctioned by the extra-curricular activities which determines the dominant school-based genre. It is in relation to the dominant school-based genre that pupils form judgements of musical worth, have musical encounters and ultimately decide if the understanding of ‘musician’ presented in the ‘school context’ relates to their own understanding of ‘me and my music’.

8.1.2 Music Teachers

Teaching is not a simple activity, and can be affected by the ‘subject matter, the time available, the character of the teacher, the disposition of the learners, resources, and the ethos of the institution’ (Harkind et al 2001:75). The centrality of the music teacher in the formation of pupil musical identity has been discussed elsewhere (Chapter Three, Section 3.2.2 and Chapter Four, Section 4.5). Music teachers’ possess a ‘teaching persona’ built on their own musical authority rooted in skills, techniques and knowledge about music’ (Finney 1999:237). Through this musical authority, the teacher may ‘automatically know how music of the Western tonal tradition is taught’ but, at the same time, may lack ‘same instinctive teaching knowledge for popular music’ (Dunbar-Hall 1996:217). The Western classical training of many secondary school teachers ‘may be inappropriate for the demands of the contemporary secondary school’ (Hargreaves et al 2007). The ‘pupils’ views of ‘school music’ and ‘being a musician’ and the related ‘concepts of ‘school music’ and their teachers’ are, it is suggested, ‘critical in ensuring effective music education’ (op.cit). The head of music in School B modelled a pervasive notion of what it is to be a ‘traditional Western musician’. Those pupils who had disengaged from curriculum music were as aware of this portrayal and embodiment of musical behaviour as those who were currently undergoing the training necessary to become such a musician. This would suggest that

the teacher had created a powerful and persistent model within the school context, of their own understanding of the nature of music, musical behaviour and musical success. The actions of an individual and the measures they implement ‘may combine to create a particular ethos, or set of values, attitudes and behaviours which will become characteristic of the school’ (Rutter et al 1979). For those pupils who valued the music teacher’s approach, the experience could be rewarding. ‘That’s the difference having a good teacher makes...making the difference between okay and wow!’ (ETM51F Chapter Seven, Section 7.1.1). Pupils who question the musical authority of their teachers risk that their input ‘may not be appreciated’ (Taras 2007:49). Within the same context, there were teachers and pupils who were categorised as ‘alternative’ musicians (see Chapter Seven, Section 7.4). They modelled a very different understanding of ‘musician’, but as ‘other’ rather than the dominant school-based genre (see this Chapter, Section 8.2). Music teachers cannot be expected to embody the multifarious understandings of ‘musician’ that pervade our society, but rather adopt the role of facilitator in which there is ‘a withering of the teacher’s role as an authority-figure’ and an emphasis on enabling musical encounters for pupils (Murray Schafer 1979:26), as well as an openness to engage in musical practice that provides a framework for the pupils’ own musical interests to be valued and utilised (Spence 2005; Green 2008; Welch et al 2008).

Music is thought to be inherently engaging for many young children (Custodero 2002) but as the child ages, identification with the music teacher may become increasingly relevant. A positive pupil-teacher relationship has been associated with higher levels of identification with music at school (Lamont 2002:54) and in turn, pupil-teacher relationships have been found to be positive where pupils feel that they are able to

achieve (Spence 2005:51). Teacher behaviours such as ‘recognising individuals, listening to students, showing respect, being friendly, sharing a joke, making some self disclosure’ are fundamental aspects of a positive pupil-teacher relationship (Harkind et al 2001:83). The pupil responses in this research, suggest that this relationship is more complex, in that there must be an indication that the teacher respects and values their music in addition to providing opportunities to achieve and friendly behaviours. Music educators are ‘always searching for better ways to engage students in music learning’ (MENC 2004:1). Pupils who reported the highest levels of engagement also described a pupil-teacher relationship in which the teacher was respectful of, and interested in, the pupil’s musical opinions and preferences. One pupil described how her music teacher was the one member of staff who made her feel she ‘was not being treated like a little kid’ during interactions (ETM1F, Chapter Seven, Section 7.1.1). Such a relationship between music teacher and ‘engaged traditional’ musician may not be as easily maintained with ‘other’ portrayals of ‘musician’. To build a positive relationship, the teacher must accommodate the pupil as a ‘significant other’ who mediates musical encounters in social contexts beyond the immediate setting of the teacher¹⁰⁵.

8.1.3 Motivation and Motivation in Music

Herzburg (1991 in Bacon (2000), describes stakeholder motivation in terms of a desire felt by the individual. Using the analogy of his dog, external motivation is illustrated by kicking the unfortunate animal, or tempting it with a juicy bone. Both

¹⁰⁵ Spence (2005:54) supports this finding in her work with BME pupils in London. Teachers were perceived to use the pupils’ knowledge of music as a resource and incorporated these genres into the curriculum.

methods induce the dog to move, but both methods are short lived and characterised by reluctance. By treating pupils as only capable of push or pull motivation, externally applied, is to treat them like dogs, missing an opportunity to create conditions in which the goals of the organisation are equivalent to the goals of the individual (internal motivation). The animal theme is continued by Harkin, who writes,

‘Bored learners, disengaged at any deep, personal level from the process of education, may perform better, just as circus animals could be bullied into more wondrous tricks, but they will still remain bored and disengaged.’
(Harkin et al 2001: 8)

Factors underlying disengagement from learning have been previously reviewed (see Chapter Three, Section 3.3), but the findings of this research would seem to highlight two interrelated issues; (i) the pupils’ perception that ‘Me and my Music’ is valued within the classroom context and (ii) that the music used in the classroom is of value. Research has proposed that in music, ‘an early motivation is often the wish to be able to reproduce the musical sounds of a culture’ (Sloboda 1985: 230). For some groups of pupils, particularly those described as ‘disengaged traditional’ musicians and ‘disengaged alternative musicians’ there is a strong desire to replicate the music that they like to listen to, in the classroom. Other groups, most notably ‘engaged traditional’ musicians accept ‘school music’ as ‘other’ and do not expect there to be a correlation between the music that they choose to listen to and the music that is used in the classroom. For example,

‘I know music isn’t always cool, but it’s like something you need to do to get to GCSE. You jump through the hoops and then you get to do the proper stuff later. It’s not about the music you listen to it’s about studying something’
Pupil 1, School A

Instrumental teachers have described the motivational aspects of learning to play in terms of ‘commitment, a notion which seems to place the responsibility for motivation fairly and squarely on the learner’ (Cope 1998:269). For the ‘engaged traditional’ musicians, this commitment seems to enable them to disregard their emotional investment in other musical genres. They have committed to being ‘proper musicians’; an aim and a role that is generally valued in a school setting. However, for other groups of pupils, their ‘commitment’ is to areas of music that are seemingly undervalued in the classroom context.

8.1.4 Self-Efficacy and Labelling

This research has focused on the perception of pupils and is, therefore, not necessarily a complete picture. Evidence of this arose when a pupil self-described as ‘unmusical’, was later observed to perform with skill and understanding. Such mis-labelling has repercussions for the pupils, as ‘to define oneself as a ‘non-musician’ at an early stage may preclude such developments irrespective of the child’s actual level of potential ability’ (Reynolds in Hargreaves et al 2002:14). Adopting a ‘non-musician’ identity, despite evidence to the contrary, has been found in other research settings. Spence (2005:51) reported that pupils related the title of ‘musician’ only to those with notation skills or the ability to demonstrate musical understanding in a written examination.

Having adopted a ‘non-musician’ or ‘unmusical’ label, ‘engaged’, ‘partially engaged’ and ‘disengaged non-musicians’ used this concept to rationalise their lack of progress in comparison with their peers. The label could also be used as grounds for minimal

emotional investment or effort. There was ‘no point working really hard if you’re just rubbish’ (ENM11M Chapter Seven, Section 7.1.2) and ‘I don’t make much effort ‘cos it’s not worth it’ (DNM21F Chapter Seven, Section 7.1.3). This belief relates to an entity theory of intelligence (Dweck 1999:3; Dweck and Leggett 1988 (see Chapter Three, Section 3.3)). Expectancy theory, in which the subjective reaction to experiences brings about an expectation of failure, gradually erodes the will of the individual to engage in learning (Harkind et al 2001:65). Learners ‘are affected by the ratio between effort and outcome and they naturally compare these ratios with those of other learners’ (op.cit: 66). ‘I think, even if I work really hard sometimes, I’m not getting any better’ (ENM41F Chapter Seven, Section 7.1.5). ‘Partially engaged’ musicians seemed to adopt ‘a passive state by shutting out the import of the lesson and in a sense go[ing] through the motions’ (Harkin et al 2001: 69). These pupils, along with ‘disengaged’ musicians, maintained a belief that they were genetically unable to succeed, despite the effort they expended. This belief was supported by a subjective reaction to musical encounters in which others, pupils more ‘talented’ than them, had seemingly achieved without effort.

The ease with which pupils adopted the ‘non-musician’ label seemed to relate to their understanding of musical ability. Notions of ‘talent’ were described by a variety of pupils including ‘traditional’ ‘alternative’ and ‘non-musicians’. Pupils ‘identify three reasons for success in school work; effort, ability and opportunity to learn’ (Weeden et al 2002:51). Success in music was considered by many to be ‘just about whether you are able to do it and if you’re born that way’ (ENM11M Chapter Seven, Section 7.1.2). The understanding that music is something only the ‘talented’ can achieve in, is, to a certain extent, supported through official guidance to teachers. Advice on best

practice for 'talented' pupils, for example, indicates that in music these talents are most likely to domain specific, and that 'musical' pupils are unlikely to demonstrate giftedness in other areas (QCA 2008). In secondary school, such pupils 'should be provided with instrumental tuition' (op.cit). Official guidance (as part of the exosystem mediated by the teacher) that supports the 'innateness' of musical ability, and the definition of 'musician' as a pupil who receives instrumental tuition, may, in turn, affect the everyday understanding of these terms by the pupils.

Those pupils who adopted the label of 'non-musician' despite evidence that they possessed musical skills and understanding may have done so in order to protect their self-concept. By advertising their 'non-musician' status, they also advertised the likelihood that they would not achieve a task. If they subsequently did, they deserved a disproportionate reward from having succeeded despite the odds. However, if they 'failed', this was only 'to be expected' and would not, therefore, attract undue criticism from other group members (Goethals 1999). By adopting the label of 'non-musician', based on an understanding that musical ability is innate, the pupil rejects not only the possibility that they are unable to achieve a task, but that they are also unable to subsequently learn the required skills. They assume that they will not be able to 'do a task in a particular situation' (McPherson & McCormick 2006:323) demonstrating low self-efficacy in classroom music. Bandura describes self-efficacy as the conviction that one can successfully execute the behaviour required, to produce the [desired] outcome' (1997:79) (see Chapter Three, Section 3.3.1). Research has suggested that in more overtly musical contexts, more children have a negative musical identity (Lamont 2002:54). Evidence from this thesis does not support this view. In Schools A and B, both with a strong ethos of music participation and

involvement (in extra-curricular activities), 1:3 pupils were categorised as ‘engaged non-musicians’, with 58 % of pupils described as ‘non-musicians’. In School C, where there was a limited provision of musical opportunities both within and beyond the classroom context (OfSTED 2004), 1: 4 pupils were categorised as ‘engaged non-musicians’ and 56 % of pupils were described as ‘non-musicians’. There were, however, differences in the types of musician described by pupils, with a higher proportion of ‘alternative’ musicians in the less overtly musical context (School C) (see Chapter Seven, Section 7.5, Figure 86).

Low self-efficacy may create additional problems, such as ‘the personal implications of anticipated failure [which] may evoke a state of anxiety’ (Jones 1995:68). This was reported by many of the pupils involved, irrespective of their perception of musical ability. For example, ‘if you’re not very good, then it’s going to go wrong isn’t it?’ (ENM Chapter Seven, Section 7.1.2). Others described anxiety in terms of peer relations (see this Chapter, Section 8.1.5). By contrast, ‘disengaged traditional’ musicians were likely to avoid engaging with tasks, or being seen to make an effort, as to do so would potentially undermine their perceptions of themselves as ‘effortlessly’ musical. The comment ‘we just walk in and play’ ignores the possibly thousands of hours practice needed to have achieved the ability to do so (DTM96M Chapter Seven, Section 7.1.11). The ‘disengaged traditional’ musicians and the ‘disengaged non-musicians’ described reacting to classroom music with similar behaviours. The underlying cause may have differed; insufficient stimulation for one group and excessive challenge for the other, but both reacted by ‘opting out in the guise of displacement activity, disruption or a lack of effort and commitment’ (Harkin et al 2001:67). Both groups seemed to minimise public displays evidence of effort and

emotional investment. ‘Engaged’ and ‘disengaged alternative’ musicians labelled themselves as ‘other’ in comparison with the ‘traditional’ musicians in the school context. By identifying (and being identified as) an ‘out-group’ to the ‘traditional’ musicians, many of the ‘alternative’ musicians considered themselves as unsuited to continued study post-Key Stage 3. Their self-efficacy seemed to be higher in informal, unexamined settings (cf. Green 2002; 2008).

8.1.5 Friends, Peers, and Alienation

A vital element of the categorisation of pupils into seven types of musical engagement was an immediate peer group that supported the choices of the individual. It has already been proposed that both intimate friends and the wider peer group play an important role in the formation of the individual’s identity (see Chapter Three, Section 3.4.1 and Section 3.3.3). In each characteristic list (see Appendix I), pupils and their supportive peers are shown to position themselves in relation to an established culture of musical identity (‘traditional’ musician), a counter-culture of musical identity (‘alternative’), or a counter-culture of disengagement. Having established musical ‘territories’ and supporting ‘armies’ within a class, pupils subsequently found performing to their peers cause for anxiety as ‘when all the class stops to stare at you, it’s bad’ (PENM132F Chapter Seven, Section 7.1.13). One pupil described how the climate of the music classroom could be off-putting, despite her acknowledged ability. To perform (or potentially ‘show off’) was to risk alienation ‘...‘cos sometimes you get laughed at or nasty comments made’ (ETM1F Chapter 7, Section 7.1.1). An audience of peers was perceived to be more intimidating than a concert audience as ‘in lessons it’s like people are waiting for the mistakes and ignore the good bits, but in a concert they’re waiting to hear all the good bits and ignore the

mistakes' (ETM51F Chapter Seven, Section 7.1.6). Research suggests that 'high levels of musical accomplishment are unusual in most school contexts [therefore] musical children can receive considerable negative feedback' (Davidson et al 1997) and that 'able young musicians [may find] peer attitudes to their music disabling' (Howe & Sloboda 1992). Within both School A and B, the tradition of musical accomplishment was strong, but only as part of the extra-curricular framework of activities, not classroom lessons. Peer groups were also found to be responsible for more aggressive reactions towards those who identified themselves as 'musicians'. One pupil had played the guitar enthusiastically for a period of time and had experienced verbal bullying (from a group of peers attending a different school). As a result of the encounters, he had disengaged from any outward display of musical activities so as not to provoke issues of allegiance to specific musical genres and statements of musical identity (DAM122M Chapter Seven, Section 7.1.12). The hostility towards musically able pupils was apparent in the language used by some pupils, for example 'it's like them lot that play violins and crap' (DNM91M Chapter Seven, Section 7.1.10).

The transition from primary to secondary school can also cause feelings of alienation as pupils are forced to reassess their notions of themselves as musicians within the school context. This reassessment has been found in other settings, for example, Pitts describes how music students arriving at university experience 'a challenge to their sense of self-identity [causing] them to question knowledge and ability that they have previously taken for granted' (2001:1). She proposes that studying such personal, social and musical changes may clarify the perceptions that young musicians hold of themselves and what it means to be a musician. The findings of this thesis would

suggest that a similar (although perhaps less severe) change takes place between Key Stages 3 and 4; the point at which it would seem that pupils must identify themselves strongly as musicians in order to continue post-compulsory music education. Further studies focusing on the transition from primary to secondary school (Mills 1996a) or from music student to music teacher (Beynon 1998; Welch et al 2008) also describe a questioning of musical knowledge as individuals compare themselves with new peers and new contexts.

8.1.6 The Pupil as Musician in the Classroom and Other Contexts

For Year 9 pupils, classroom music does help some adolescents ‘to develop a sense of group identity and togetherness’ (QCA 1999), whilst in others it leads to a ‘sense of group difference’ (Lamont 2002:56) (see Chapter Three, Section 3.2.5). In the school context, pupils discover ‘an established order, a distinctly structured milieu, within which they must find their own niche’ (Jones 1995:120). For some pupils, the role of ‘musician’ provides such a niche. However, Lamont goes on to argue that only those who participate in extra curricular activities will have developed positive musical identities and consider music something worth studying (op.cit:46). This argument is supported by the numbers of pupils opting to study music at Key Stage 4 (see Chapter Two), but fails to recognise the population of pupils (‘disengaged traditional’ and ‘disengaged alternative’ musicians) who have formed positive musical identities that are only negative towards ‘school music’. They are disengaged from one perceived ‘type’ of music in one social context. One long-suffering pupil stated that ‘performing is like playing with added stress’ (ENM71M Chapter Seven, Section 7.1.8). Activities that were otherwise enjoyable were ruined due to the manner in which they were

assessed. For this pupil, performing to the class was a ritual humiliation. In order to ameliorate some of the 'added stress',

'...pupils may need positive steering towards musical activities and experiences in which they can succeed. The actual tasks towards which we steer pupils may need to be adapted so that they can respond to them. Additional resources may be needed if we are to ensure that all pupils are really offered equal opportunities'

Pratt (1996: 39)

It has been suggested that elements that promote engagement in a learning context include (i) intrinsic motivation encourage by learners learning about something that matters to them in a supportive environment, (ii) engagement in activity and reflection so that connections are made between previous learning and new concepts, (iii) interaction with others, to negotiate meaning and manipulate ideas, and (iv) a well-structured knowledge base (Harkin et al 2001:49). Similar findings were reported by McBeath (1999:43). In terms of the music classroom, there would seem to be direct link between these suggestions and the factors necessary for musical engagement. With reference to Figure 104, the pupil-teacher relationship depends on a mutual respect and shared understanding of what is important to the learner. Through this a shared valuing of 'Me and My music', both pupils and teacher are able to engage in music-making, the negotiation of meaning, manipulation of ideas and the making of new connections. As a result of this, pupil knowledge and skill are increased. Both the supportive and structured environment of the classroom facilitate those pupils who wish to fully engage with the tasks and take musical risks that would otherwise cause anxiety and potentially damage self-esteem. Relating this three-stage model to the perception of the seven categories of musical engagement, the findings suggest that

pupils perceive the level of support, the extent to which they make progress and the extent to which they are willing to fully participate very differently (see Figure 105).

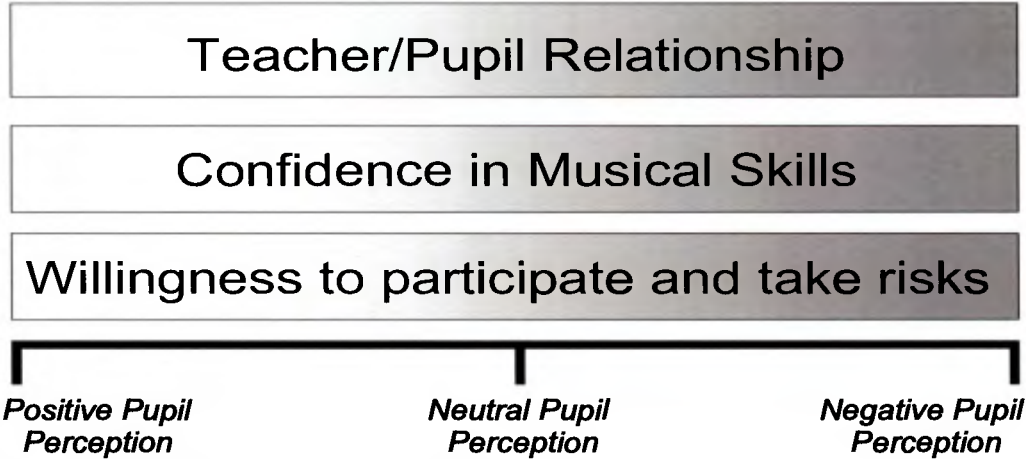


Figure 104: Relevant factors for musical engagement: proposed centrality of pupils' perception of pupil-teacher relationship and musical ability on the willingness to engage with music in the classroom context.

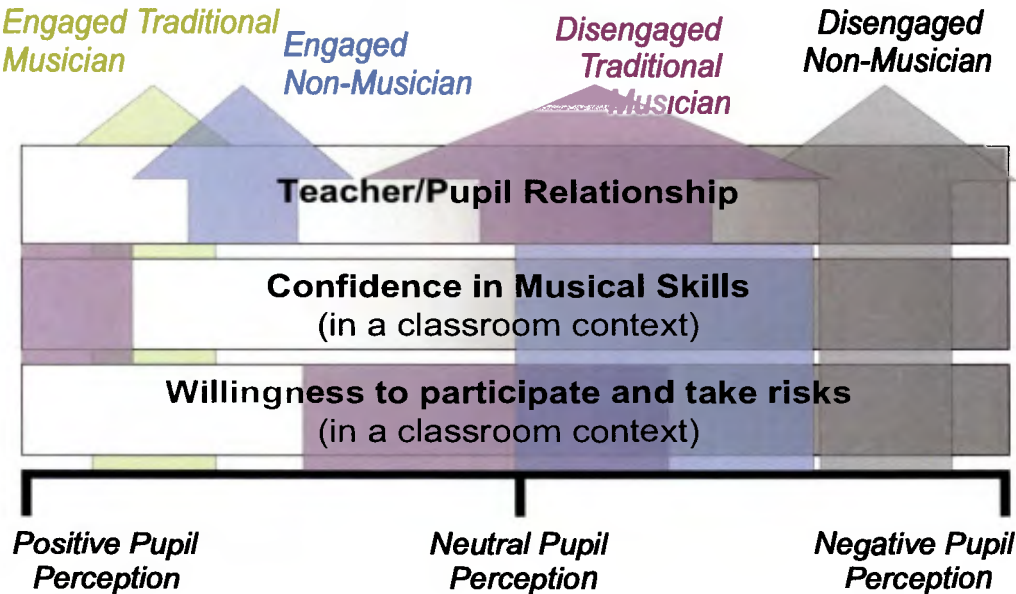


Figure 105: Relevant factors for musical engagement: comparison of ETM, ENM, DTM and DNM perception of pupil-teacher relationship and musical ability and the willingness to engaged with music in a classroom context.

‘Engaged traditional’ musicians feel supported and valued, confident of their skills and willing to engage. ‘Disengaged non-musicians’ are more negative in all three aspects. The ‘disengaged traditional’ musician presents a complex combination whereby the pupil-teacher relationship may be strained, the pupil’s confidence in their own ability may be high, but their willingness to engage (and by so doing display that they value ‘school music’) may vary widely. The ‘engaged alternative’ musician is likely to have a sufficiently strong pupil-teacher relationship (based on a perceived shared understanding of ‘me and my music’) that enables them to compensate for the potential mismatch between preferred musical genres. These pupils, as with the ‘engaged traditional’ musicians seem to be able to accept ‘school music’ as a separate musical entity. Should the pupil-teacher relationship deteriorate, the ‘engaged alternative’ musician may edge towards the profile of the ‘disengaged alternative’ musician (see Figure 106).

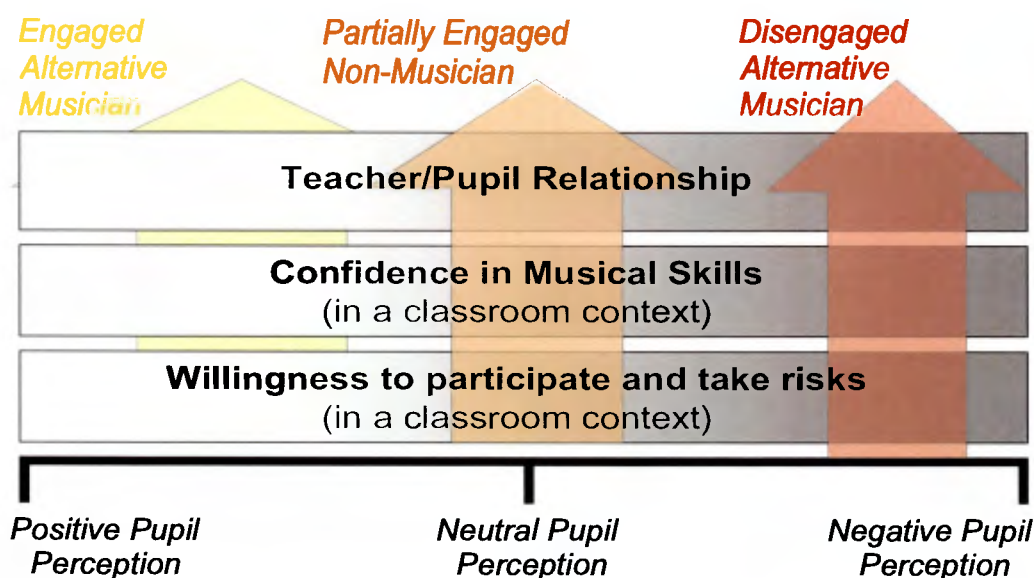


Figure 106: Relevant factors for musical engagement: comparison of EAM, PENM and DAM perception of pupil-teacher relationship and musical ability and the willingness to engage with music in a classroom context.

The 'engaged non-musician' and the 'partially engaged non-musician' may maintain a relatively stable, neutral to slightly positive perception unless this is influenced by a particularly negative musical encounter. The neutral perception of the pupil-teacher relationship may account for some pupils describing feeling 'invisible' within the classroom context.

8.2 The Inter-personal Perspective: 'Musics available to Me'

This research has focussed on the music classroom as a social context in which musical encounters take place. The actual and potential range of musical encounters vary more widely than this, but the findings of the research would begin to suggest that, if nothing else, the music classroom provides an arena in which all pupils can experience and 'test' a range of musical encounters, and, by so doing, assimilate or reject an ever-widening breadth of musics into their version of 'Me and My music' (see Figure 107).

If, as a result, a pupil rejects the dominant school-based genre for another musical genre, at least the social context of the classroom has facilitated the process by which a positive (albeit 'alternative') musical identity is formed.

The notions of 'traditional Western' and 'alternative' as well as the term 'non-musician' are based on understandings of 'high' and 'low' status knowledge. Young's (1971) concept of the 'stratification of knowledge' could be usefully applied to division that persists in music between 'high status knowledge ('serious music') and everyday low status knowledge ('pop music')' (Vulliamy 1987:252). The division

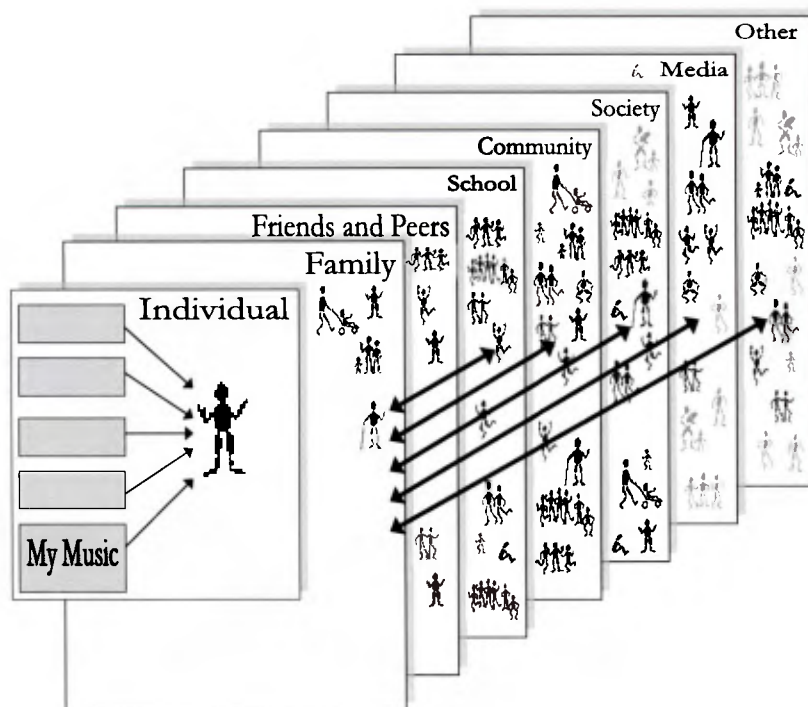


Figure 107: 'Musics available to me' (actual and potential): An inter-personal perspective.

between 'serious' and 'popular' music is thought to be a social construction of 'what counts as music' within a given setting, rather than an objective measure of worth (Green 1997:147). More bluntly, 'it's some old crap school says is like, proper music' (DNM91M Chapter Seven, Section 7.1.10).

The 'traditional' Western model of musician is based upon a grasp of technical skills and formal knowledge that enable a pupil to reproduce a 'culturally acceptable performance' (Sloboda 1985:231). Some pupils will relish this challenge and value both the highly specialised skills they gain and the investment of effort required. 'When we do GCSE, it'll be really hard...I can't wait for that bit' (ETM1F Chapter Seven, Section 7.1.1). However, most will not. The results of this research would suggest that from the three case schools, 1:4 female pupils are categorised as 'engaged traditional' musicians, who are most likely to continue to study post Key Stage 3.

Amongst the male pupils, this figure drops to 1:17. It has been argued that ‘school music’ would always struggle to attract the musical attention of adolescents ‘given the enormous social and cultural investment that the pop scene represented’ (Ross 1995: 189) and that ‘school influences are also likely to be minimal’ as shown by the ‘generally scant success of formal educational attempts to shift adolescent tastes towards classical and away from popular music, by exposure and instruction’ (Russell 1997:150). Both these criticisms of ‘school music’ presuppose that it is, of itself, a model of ‘music’ and ‘musician’ that stands in opposition to all other forms of ‘popular music’. By moving the social context of their musical encounters outside the classroom, adolescents are able to experience a rich diet of music, whereas in schools, the selection is often mainly the preserve of the Government and teachers (Kwami 1998). In this ‘other than school context’ the boundaries of musics are ‘stretched’, with music that is culturally, socially and spatially located (op.cit).

In order to explore to what extent different groups of pupils were likely to use the range of social contexts in which to experience musical encounters, a simple graphic representation of the alternative contexts was created (see Figure 108).

This model builds upon Figure 107, but instead of suggesting the site of the musical encounter, for example the school, it illustrates the probable diversity of musics encountered from those that are available. The framework attempts to define the ‘actual’ from the ‘potential’ of available musics. The first, palest band reflects the dominant school-based genre which, from the findings of this research, was the ‘traditional’ Western notion of musical ability and musician. The darker banding of colour represents an ever widening breadth of available musics.



Figure 108: 'Musics available to me' (actual and potential): dominant school-based genre as part of wider musical context.

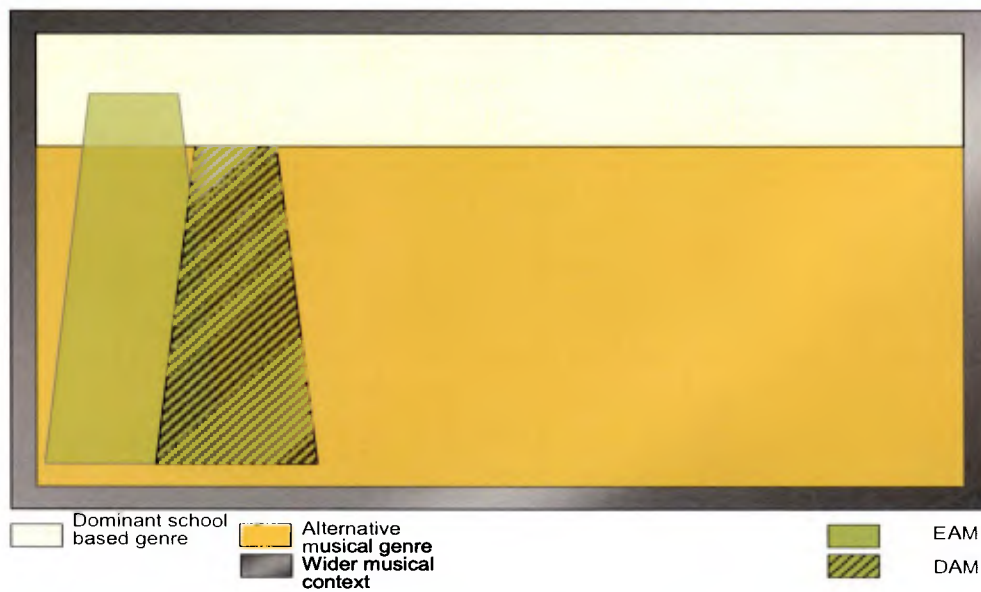


Figure 109: 'Musics available to me' (actual and potential): alternative musicians'' (engaged and disengaged) relationship with the dominant school-based genre and alternative musical contexts.

Figure 109 shows that ‘alternative’ musicians listen to and enjoy a variety of musics from a wide breadth of musical contexts. This may involve playing with friends, playing along to pre-recorded tracks, attending other peer-organised jamming sessions, or meeting on virtual ‘fan’ sites to discuss performance technique and latest releases. ‘Engaged alternative’ musicians were able to combine this diversity with a positive experience of ‘school music’ whereas as ‘disengaged alternative’ musicians were less likely to do so. ‘Disengaged alternative’ musicians often distanced their musical preferences from ‘school music’ by describing the ‘tribal identifiers’ associated with their favoured musical genres as much as the music itself (see this Chapter, Section 8.2.1). ‘Disengaged traditional’ musicians described a problematic relationship with classroom music and yet in ‘other than school’ contexts seemed to restrict their musical encounters to adult-organised activities such as county and national rehearsals or solo activities such as practice (see Figure 110).

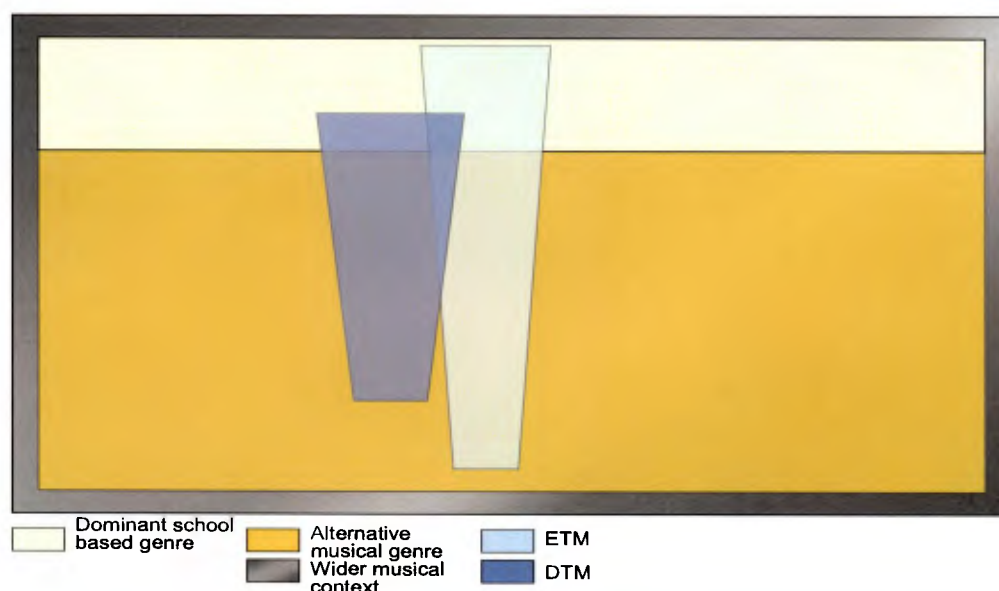


Figure 110: 'Musics available to me' (actual and potential): traditional musicians' (engaged and disengaged) relationship with the dominant school-base genre and alternative musical contexts.

‘Engaged traditional’ musicians experienced a variety of musical encounters, although predominantly these were guided by or linked to, the music that they valued from the school context. These musicians described meeting with peers to perform in ‘other than school’ contexts as well as attending adult-organised rehearsals and completing extensive periods of solo practice. Figure 111 illustrates the musical encounters described by ‘non-musician’ pupils. ‘Engaged non-musicians’ worked hard within the classroom context, although the music that they encountered seemed to have little impact on their musical behaviour in ‘other’ contexts. These pupils often described singing positively in ‘other’ contexts, whereas singing in the classroom context had been an unwelcome activity. They also described a consistent use of music throughout their leisure time, when getting ready to go out, relaxing after school, or as a backdrop to boring tasks. The sources of music varied widely, from

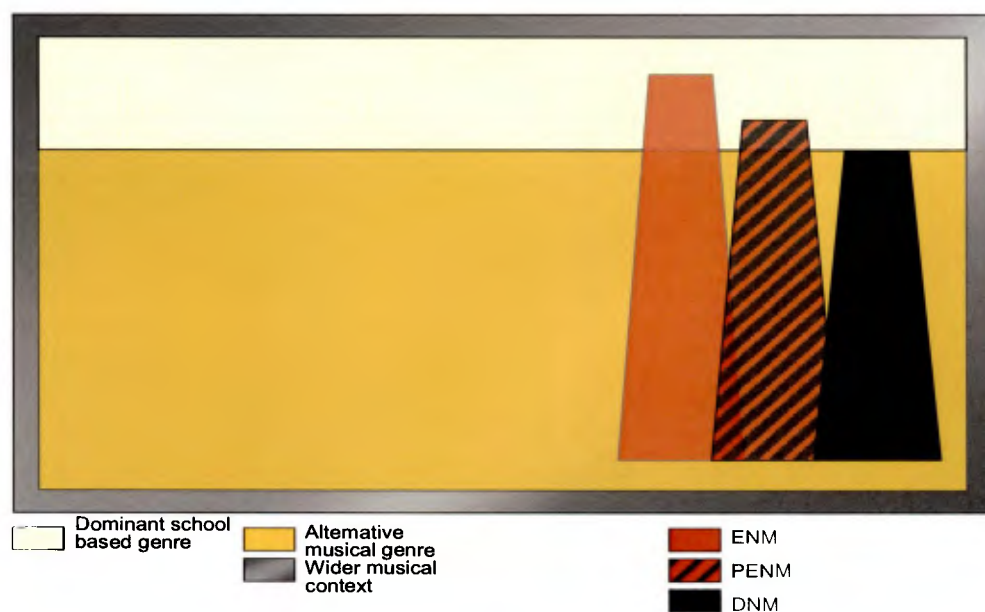


Figure 111: 'Musics available to me' (actual and potential): non-musicians' (engaged, partially engaged and disengaged) relationship with the dominant school based genre and alternative musical contexts.

radio, CD, MP3 or MTV and changed frequently. ‘Disengaged non-musicians’ and ‘partially engaged non-musicians’ described many of the same ‘other than school’ uses and encounters with music, although not as frequently within the school context. Figure 112 shows each of the seven musical engagement categories in relation to one another. The musical identities of ‘alternative musicians’ and ‘non-musicians’ are more likely to be shaped by the musical encounters in the ‘other than school contexts’. The musical identities of the ‘engaged traditional’ musicians are less likely to be shaped by musical encounters in ‘other than school’ contexts as they value the dominant school-based genre. The ‘disengaged traditional’ musicians use their experiences of the dominant school-based genre to support (and inflate) their identities as musicians within ‘other than school’ contexts.

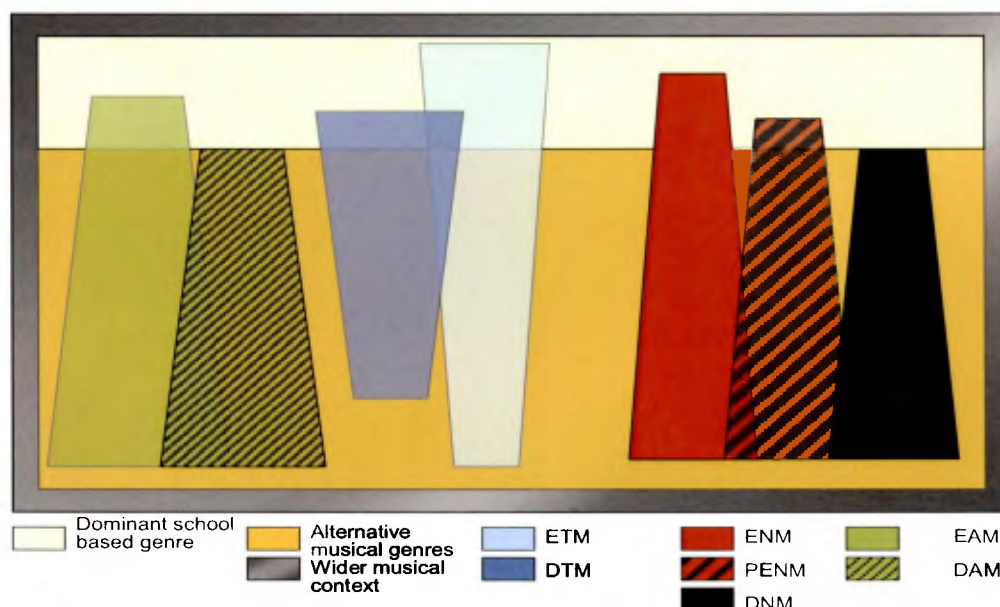


Figure 112: 'Musics available to me' (actual and potential): comparisons of categorisation of musical engagement types with the dominant school-based genre and alternative musical contexts.

8.3 The Intra-personal Perspective: ‘Me and My Music’

The findings of this thesis suggest that, for some pupils, the expression of musical taste (and through this musical identity) is best accomplished when ‘school music’ is treated as ‘other than my music’ and those who value school music as ‘other than me’. Musical tastes may reflect ‘a tendency to listen to, and to enjoy, the same music as is listened to by other people they like, or with whom they seek to identify’ (Russell 1997: 151). There is evidence that children hide their real musical interests in order to conform to group norms (Finnas 1987). The findings from the pupil interviews would suggest that some pupils adopt multiple versions of their idio-cultures (Keil 1994) so as to belong simultaneously to several ‘in-groups’.

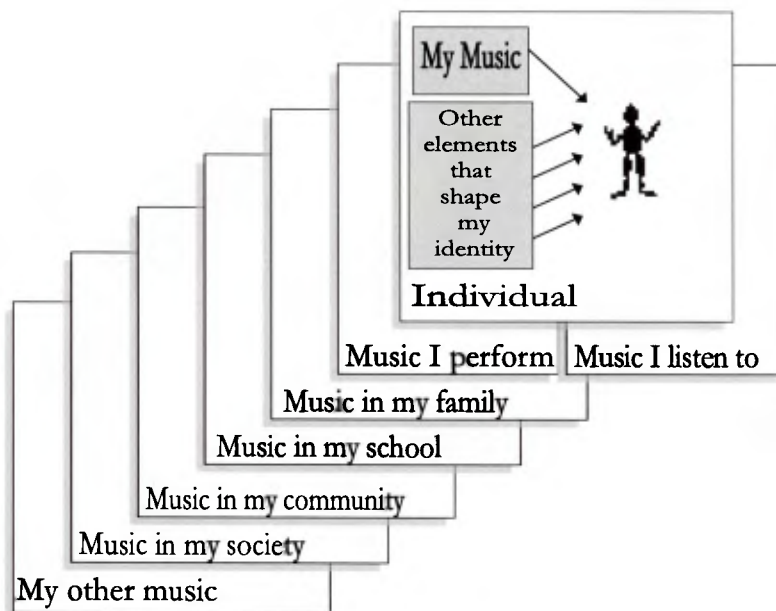


Figure 113: 'Me and my music': An intra-personal perspective.

8.3.1 Music as Tribal Identifier

Music as tribal identifier is a powerful but transient means by which adolescents are able to demonstrate and communicate their shared interest (see Chapter Four, Section 4.2). Many adolescents are unwilling to invest in a fixed position in relation to a musical genre (Richards 1998). Those who are, for example the ‘engaged traditional’ musicians in this study, may do so in part to avoid being attributed with musical tastes that contravene traditional gender roles (op.cit). Others may adhere to or adopt multiple positions for use in different contexts, or describe themselves as deviant or outsiders in relation to a group so as to limit perceived damage to self-identity through group membership (Burr 2002). An example of this multiple positioning was demonstrated by one pupil who invested a good deal of time and energy disrupting music lessons in an attempt to demonstrate his ‘talent’ (ability with effort) and yet described how, within the wider peer group, ‘everyone says ‘oh, that’s the musicians’’ (DTM96M Chapter Seven, Section 7.1.11). In a classroom context, he needed to distance himself from those who had to work to be musicians and adopted a deviant role, but in the wider school context, he wished to be identified as ‘musician’. Whether a real or an imagined communication, this statement was a clear indication of how the pupil wanted to be identified.

Music can act as a ‘badge’ of identification (Frith 1981). When a pupil assimilates a musical genre into ‘Me and my Music’ they also adopt the parameters by which the in-group (the membership of a particular tribe) are identified (Dolfsma 1999). This may extend to matters of appearance, language, behaviour or political leaning (amongst others), but most importantly delineates what they are not (Russell 1997: 151). The distinction between ‘us’ as pupils, and ‘her’ as music teacher, was

repeatedly made, as was the distinction between ‘them’ (the out-group) and ‘me’. ‘I see why she likes her music, but it’s not for us’ explained a pupil (EAM81M Chapter Seven, Section 7.1.9). This distinction was clearly defined by the responses of pupils who felt that age alone defined the type of music that you would understand. ‘It must be difficult when you’re so much older than the kids you’re teaching to know anything about their music’ the pupil suggested, adding that ‘you have to be part of it to understand it, don’t you?’ (EAM81M Chapter Seven, Section 7.1.9). The reality of being ‘part of it’ for most of these pupils, with limited income and limited leisure time, would involve buying CDs, downloading the latest releases and buying the appropriate merchandise. The importance of being ‘part of it’ is through the intergroup differentiation (Tarrant et al 2002:138) that is integral to ‘who I am not’, as well as the experimentation with ‘who I might be’ be’, being related to ‘possible selves’ (Markus & Nurius 1986).

8.3.2 Music as Escape

Previously, music as a means of escape was described in three main areas; that of emotional, spatial and physical escape (see Chapter Four, Section 4.2). The findings suggest that pupils repeatedly use music as a means of escape within the school context, although the means differ by which they seek to achieve this. One pupil described how when she played in an extra-curricular context it allowed her the space to ‘be someone else for a bit, like try on being a proper musician’ (ETM51F Chapter Seven, Section 7.16). Within the framework of a rehearsal, she is able to move beyond her accepted role of pupil to explore a different version of herself, without fearing that to do so would attract unwanted attention. Many pupils, irrespective of the category of musical engagement that they were assigned to, described blocking

out the world and also 'turning off the self' with music (Roe 1995:544). Some described doing so to achieve the 'temporary oblivion' described by Collins (1996:47), whilst for others it was a practical attempt to counter the everyday noises associated with crowds and school buildings. Noise can become a noxious stimulus (Jones 1995:57) and by replacing a source of noise over which they had no control with a source of noise over which they had complete control, such as an MP3 player, the pupil could avoid unnecessary feelings of frustration and anger (op.cit).

In a study of undergraduate musicians, Pitts described how a music department populated by dedicated musicians seemed to encourage 'those students who planned to join those communities whilst being somewhat off-putting to those who were not' (2001:6). A similar finding arose in the findings of this thesis, where female pupils were described as inhabiting and claiming the music department as their 'space'. To the male pupil, involvement in extra-curricular activities meant walking in, playing and leaving, with little sense of emotional investment or responsibility (DTM96M Chapter Seven, Section 7.1.11). The male pupil had an 'awareness of how such places are used, when and by whom, and by their perception of their own relation to the place' (Jones 1995:47). He potentially identified the 'space' as 'female' and in an attempt to distance himself from 'that which is not male' (see Chapter Three, Section 3.5) behaved in a stereotypical manner. He described how 'there's all these girls who have got out the chairs and got out the stands and put music folders around and done the register' (DTM96M). By describing these responsibilities in terms of housework chores he both demeans the female pupils' commitment and justifies his stereotypical approach to 'women's' work'. This may be because, in contrast to female self-esteem focused on interpersonal relationships, male self-esteem is often more oriented toward

the self and directed toward a sense of personal uniqueness, competence and possible superiority in a given domain (Block & Robins 1993; Oyserman & Fryberg 2006). For the female pupils, the locality of the music department offered ‘a sense of identity’ in which they could ‘build a feeling of belonging and security’ (Smith 1994: 11). Through this, the pupils could ‘know where they are [and], who they are’ (op.cit).

8.4 A Revised Model of Adolescent Musical Identity in School and Other Contexts

The fundamental relationship between the pupil and the available musics (see Figures 108, 109, 110, 111 and 112) has been found relevant to almost all of the participant pupils. They each describe an affiliation with music, through which they assimilate and reject musical experiences. Through this process, the adolescent accumulates encounters, by which they form value judgements. These judgements constitute ‘Me, and My music’ which is, in turn used to explore and experiment with the notion of ‘self’ and the notion of ‘other’. For some this is made explicit through dress, language, behaviour or self-proclamation.

The proposed framework of adolescent musical identity (see Figure 114) described how the pupil engages with music in an ‘other than school’ context so as to establish a musical identity (see Chapter Four, Section 4.5). The desire to engage in a classroom context is driven, in part, by the desire to establish a musical identity, and by the extent to which the musical encounters relate to ‘Me and My music’. It was proposed that some adolescents had formed stable ‘decks of cards’, in which they had engaged

Figure 114: Personal experience of musics in relation to available music in the 'glocality' (Giddens 1991).

with particular musical genres. The assimilation and rejection process enabled the individual to form criteria by which musical worth could be judged.

It was suggested that the 'goodness of fit' between the pupil's 'deck of cards' and the perception of the classroom experience would determine the willingness to meaningfully engage with classroom music. The model of 'musician' presented by the music teacher, or more implicitly through the school ethos is a crucial factor in the interplay between 'self' and 'contexts'. In the total population of pupils (n=249) 1:3 female pupils were described as 'engaged musicians'. In Schools A and B, where the dominant school-based genre was that of the 'traditional' Western musician, 3:4 of female 'engaged musicians' were described as 'engaged traditional' Western musicians. In School C, where the dominant school-based genre was described as

‘music for all’ (OfSTED 2004) 3:4 of female ‘engaged musicians’ were described as ‘engaged alternative’ musicians. ‘School music’ is not a static concept but varies according to the context. Factors that influence ‘school music’ may include school ethos, the personality of the music teacher, the professional background of the music teacher, the resources available, the socioeconomic background of the pupils, the cultural background of the pupils, the perceived value of music by the head teacher, amongst others.

The proposed framework has been revised so as to reflect the interrelatedness of the musical encounters (the inter-personal perspective) and the intra-personal perspectives. Figure 115, for example, illustrates four different contexts (although in reality there may be an infinite number), in which an ‘engaged traditional’ musician might assimilate or reject musical encounters in order to create create/nurture/expand/reform a musical identity. Each strand of ‘musical me’ exists within a separate ‘deck of cards’ on which are stored valued musical experiences. The composite of the numerous ‘musical me versions, creates the overall ‘Me, and My Music’. Some of the experiences will be negative, for example behaviours displayed with peers that warranted disapproval, such as demonstrating cross-gendered musical displays (see Chapter Three, Section 3.5.2). Such negative experiences are still valued by the adolescent as important signifiers of what is deemed acceptable by the ‘in-group’. For the ‘engaged traditional’ musician as illustrated above, the ‘decks of cards’ will change over time but the ‘musical me’ in the school context will remain salient and largely positive. A ‘disengaged traditional’ musician may also use negative experiences to support their understanding of ‘musical self’. Although these pupils may appear to reject classroom music as inferior or a ‘pale imitation’, their

constant ‘performed’ rejection may be the means by which they are able maintain and communicate their sense of ‘otherness’ to both themselves and ‘significant others’. These pupils need to be seen by their peers as musical, but not as conforming to the dominant musical model of the school context.

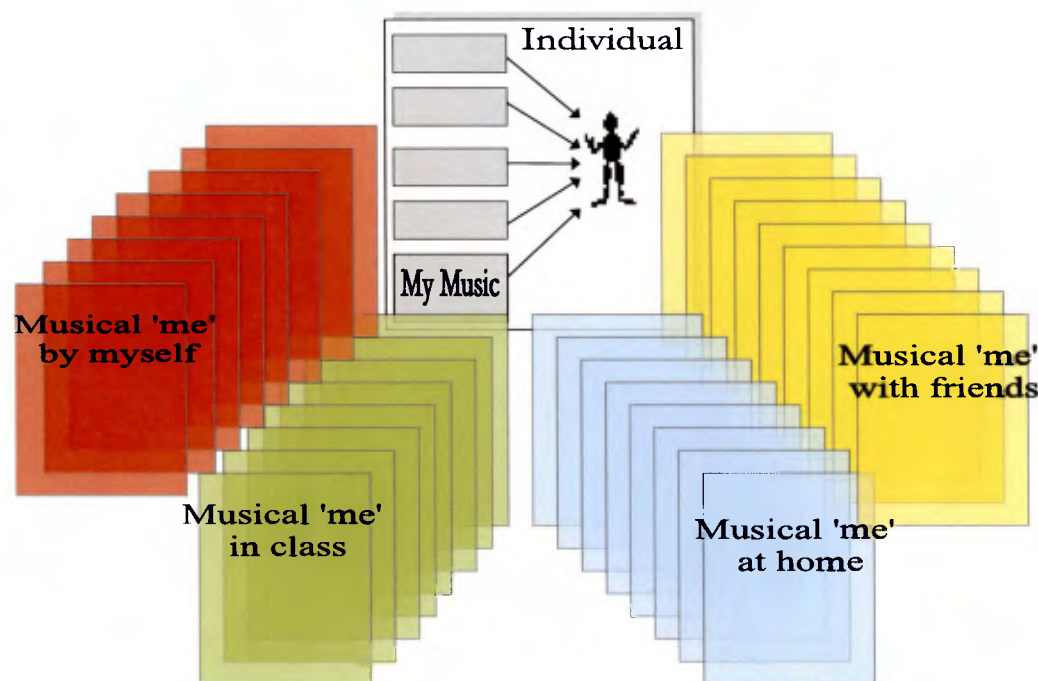


Figure 115: Me and My Music: Musical encounters in a variety of social settings.

Figure 116 illustrates an ‘engaged alternative’ musician. Again, the possible number of contexts and version of ‘musical me’ are infinite. Of importance to the ‘alternative’ musician is the perceived ‘goodness of fit’ between the ‘musical me’s’ that exist in ‘other than school contexts’ and the ‘musical me’ that the adolescent brings to the music classroom. To facilitate engagement and to enable the pupil to continue to create/nurture/expand/reform their musical identity, the majority of musical experiences in the classroom context must be positive.

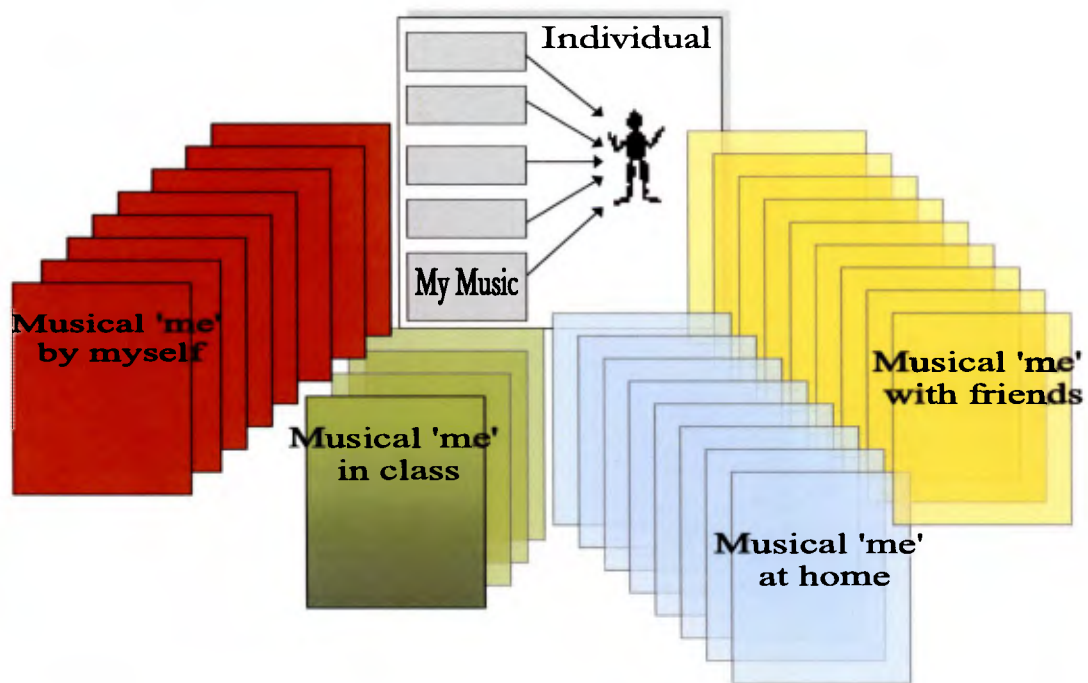


Figure 116: Pupils with strong and relatively stable 'decks of cards' rely on goodness of fit with the music teacher and musical content of lessons to facilitate engagement.

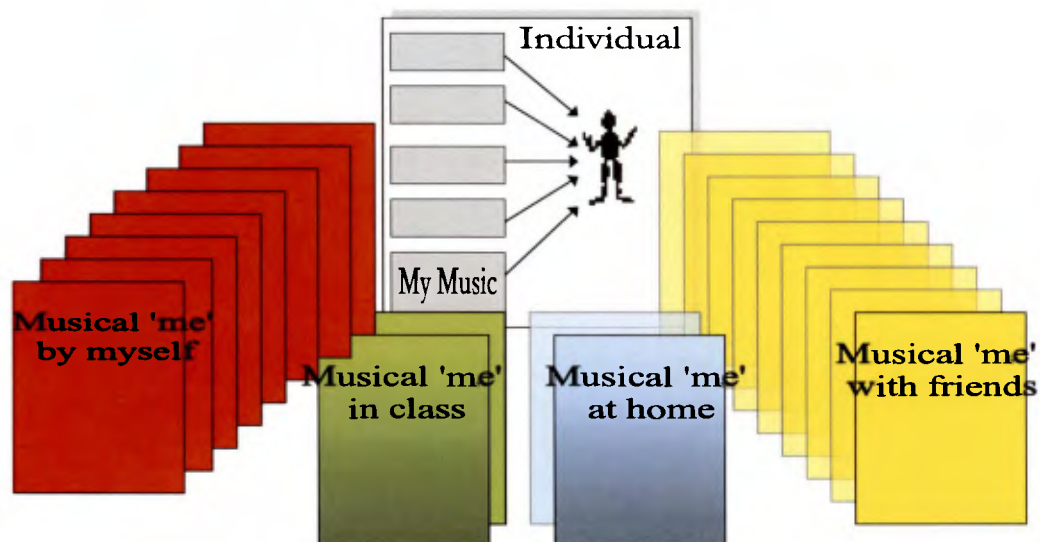


Figure 117: Limited engagement with music in the school or family context.

Figure 117 shows the potential ‘deck of cards’ for an ‘engaged non-musician’ pupil. Responses in interviews revealed that these pupils are unlikely to have a strong familial tradition of music (shown by the limited number of ‘cards’ labelled ‘musical ‘me’ at home’). Within a classroom context, the pupil is likely to encounter some musical experiences that are valued; participant pupils described how they had, on occasion experienced ‘flow’ and the positive feedback inherent in engaging in music.

However, these experiences are unlikely to exert a strong influence on ‘musical me’ in other contexts as these pupils place a limited value on what they achieve and what musical skills they demonstrate within a classroom context. In comparison with more able peers, these pupils do not consider themselves to belong to the social category of ‘musician’ or to be competent in the associated musical practices (Hargreaves et al 2002:14) to have an identity *in* music. Instead, they use music in the formation of their identities (op.cit). Figure 118 presents the possible consequences illustrated by Figure 116, where a pupil who self-identifies as ‘musician’ encounters repeated negative musical experiences in the classroom context. At this stage, an ‘engaged alternative’ musician would be likely to disengage from the classroom context. If the understanding of ‘Me, and My music’ that the pupil presents in a school setting is perceived by that pupil to be criticised, questioned, tested, unvalued or repeatedly demonstrated not to be the accepted model of ‘musician’ the only course of action to protect the self-concept is to reject those musical influences and musical contexts that endanger it. Pupils ‘negotiate their position in any given situation, according to their evolving story lines, their own continuously revised understanding of the social world’ (Jones 1995:138). Through the negotiation of what is meant by ‘musician’

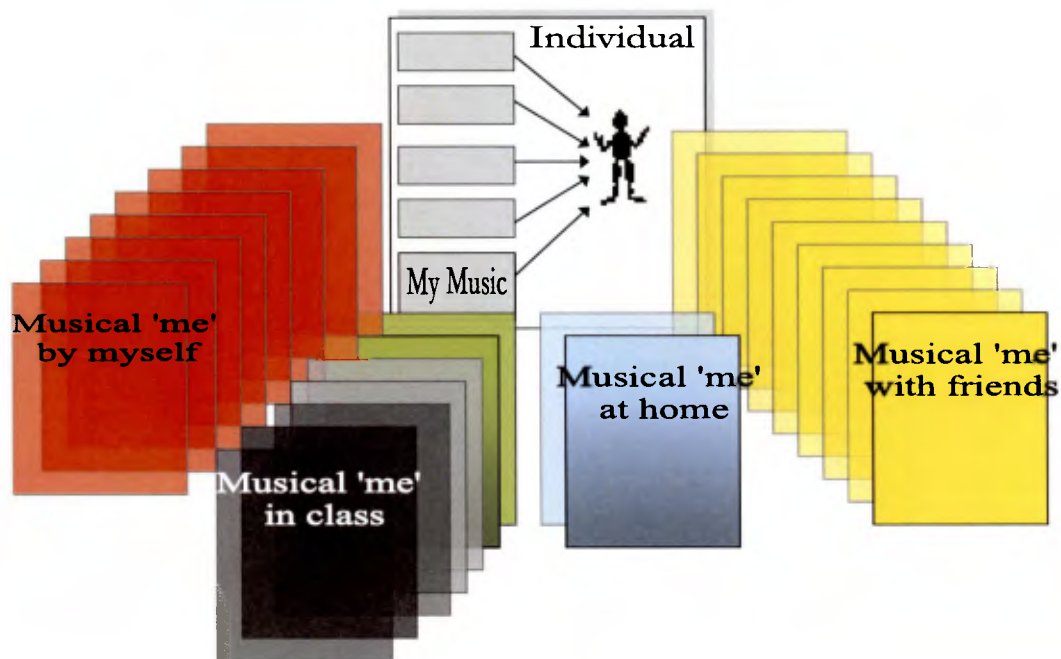


Figure 118: Pupil experience of the music classroom is repeatedly negative.

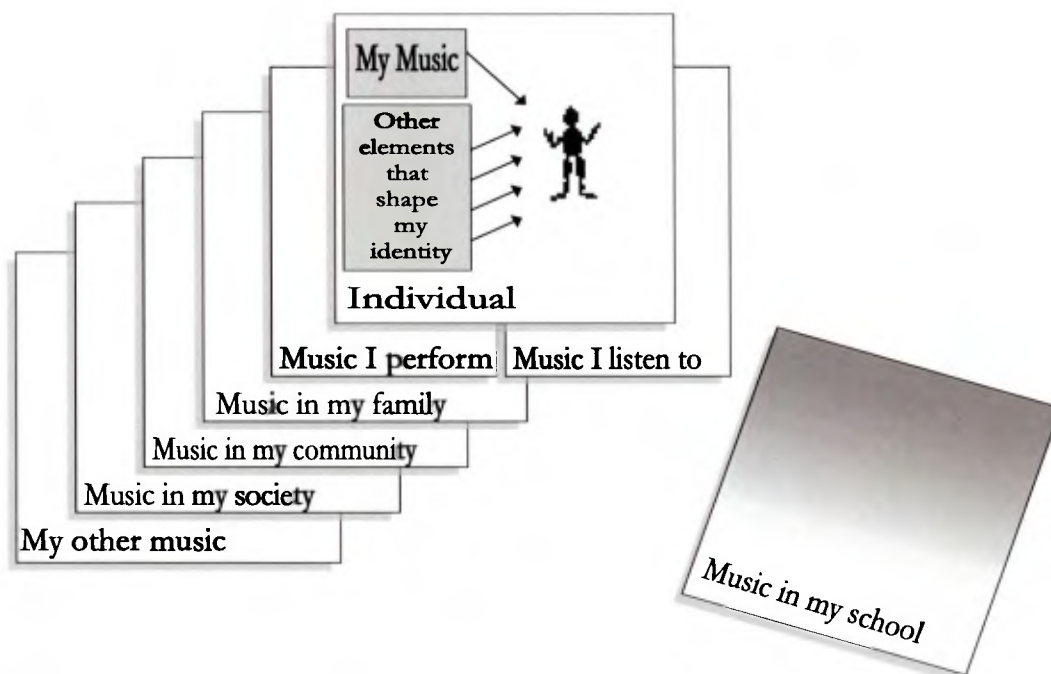


Figure 119: The rejection of music in a school context as valued element of 'Me and My Music'.

some pupils will create a story line in which they are not musicians, or in which they are musicians but that school music is not 'real' music. This leads to Figure 119.

Some pupils who have taken part in this study have described how the experiences they encounter in a Key Stage 3 music classroom have threatened the concept that they hold of 'Me, and My music'. These pupils 'reject the pupil role (as defined in their environment)' (Jones 1995:137) as according to their perception, the alternative is to risk damage to their musical identities and through this to their notion of 'self'. Adolescents have complex and multi-dimensional musical identities and identities in music. They are open to musical encounters in a wide variety of contexts. However, in order to fully engage with the classroom context, the pupil needs to perceive that their version of 'Me, and My Music' is a valid and valued model of musician.

8.5 Summary of Chapter Eight

As a result of this research, several key issues concerning the pupils' ability to create/nurture/expand/reform a musical identity have been highlighted. Central to the thesis has been a questioning of the nature of the relationship between the creation and maintenance of the musical identity and engagement with the classroom context. It is proposed that the pupils' perception of the following factors, dictate the extent to which they are be willing to engage meaningfully with the Key Stage 3 Music classroom.

- The dominant musical genre presented within a school context may be treated as 'other' (and consequently rejected) by some pupils, irrespective of what the dominant musical genre is;
- The pupil-teacher relationship is a key element to the pupil perceiving 'Me, and My music' to be valued and valid;

- A wider range of pupils who self-describe as ‘musicians’ will relate to a music teacher who is able to adopt and communicate an ‘other than musical authority’ stance;
- A narrow range of pupils who self-describe as ‘musicians’ will relate to a music teacher who adopts and communicates a ‘musical authority stance’ stance;
- The distribution of pupils according to the seven suggested types of musical engagement is less important than the pupils’ ability to recognise and be recognised as ‘musical’ in the classroom context;
- The self-labelling of pupils as ‘non-musicians’ may be a self-protecting strategy by which the damaging effects of perceived ‘failure’ can be lessened;
- The self-labelling of pupils as ‘non-musicians’ may be a justification for lack of effort and engagement;
- A supportive peer group is important to all pupils, irrespective of the nature of their musical ability;
- Music provides a ‘space’ in which some (female) pupils can find their ‘niche’; this may be in terms of physical space (a room to inhabit), or emotional space (a role to fulfil);
- The treatment of ‘school music’ as an ‘out-group’ context for musical encounters may be a vital distinction for some pupils in order to maintain their musical identities.

A revised model of adolescent musical identity in school and other contexts was proposed in the light of these findings. The model reflected some of the complexity presented by multiple understandings of ‘Me and My music’. The consequences of a

mismatch between ‘musical Me’ and the school context were considered in relation to future engagement or disengagement from the Key Stage 3 classroom.

Chapter 9

Implications, Limitations and Conclusions

The final chapter considers the extent to which this research has addressed the issues raised by the research questions (see Section 9.1). The main findings are summarised in relation to these questions (see Section 9.1.1, 9.1.2 and 9.1.3). The implications of the findings are considered in terms of (i) professional practice (see Section 9.2) and (ii) national and local policy (see Section 9.3). The process of the research is considered and the impact of the research process on the development of theories (see Section 9.4). The limitations of the research are considered including (i) the use of ‘pupil perspective’, (ii) the use of models and frameworks and (iii) researcher identity (see Section 9.5). Suggestions for future research are made (see Section 9.6). Finally, the chapter ends with some concluding thoughts about this thesis.

9.1 The Research Questions Revisited

No definitive answers have been found as a result of this research, but there have been substantial findings to begin to offer possible explanations of the complex interaction between pupils, the different contexts they encounter and musical identity. The investigation that has taken place has gathered a substantial amount of data. Analysis of the data allows for some proposed explanations to have been offered, but there would appear to be no simple answer. Instead, the research has uncovered some commonalities between pupil experiences that begin to explain why some pupils react to ‘school’ music in a positive, neutral or negative way.

9.1.1 How do Year 9 pupils describe their experiences of the Key Stage 3 Music classroom?

Pupils were keen to share their experiences of the classroom. They were knowledgeable about the ways of working in a music classroom and were able to link activities to desired learning outcomes. They appreciated the different style of working that music demands as a welcome change of pace in the school day. Most were supportive of the extra-curricular provision that a minority of pupils were involved with. Many pupils felt that they did not really 'know' their music teacher although by contrast, a minority of pupils described a very close and supportive pupil-teacher relationship. When asked if they preferred music more or less than they used to, many pupils preferred Key Stage 3 music. The participant pupils described their experiences in terms of eight overarching themes (see Chapter Five, Section 5.14). These included (i) the extent to which they engaged with music in different contexts, of which the classroom was one possible context, (ii) the extent to which they had a tradition of music within the home context and/or parents who valued music as a curriculum subject, (iii) the extent to which they perceived themselves to be musically competent, (iv) their attitude towards music as a curriculum subject and attribution of value to the musical experiences they encountered in the school context, (v) the sources of praise and acknowledgement a pupil could expect to receive (or expect not to receive), (vi) the extent to which their behaviours within a classroom setting would be supported, or would gain the approval of their peer group, (vii) the level of control and responsibility that they felt they had within the learning context and (viii) their perceived musical status within the peer group and the wider context of the school. By comparing the descriptions pupils gave in these eight areas, a categorisation of

musical engagement was proposed (see Chapter Five, Section 5.14). The seven categories of musical engagement included (i) 'engaged traditional' musicians that accounted for 1:4 female pupils compared with 1:15 males, (ii) 'disengaged traditional' musicians, all of which, across three different secondary schools were male, (iii) 'engaged alternative' musicians, as 1:4 male pupils were described compared with 1:8 female pupils, (iv) 'disengaged alternative' musicians as which three times as many male pupils were categorised, than females, (v) 'engaged non-musicians' which was the largest single group in either gender, accounting for 1:4 male pupils and 1:3 female pupils, (vi) 'partially engaged non-musicians' who were predominantly female and, lastly (vii) 'disengaged non-musicians'.

9.1.2 What skills and abilities do pupils consider necessary in order to continue to study music beyond Key Stage 3?

This question became increasingly important to the direction of the thesis, not as a direct result of the answers the pupils gave, but by how they went on to rate their own abilities on the same scale (see Chapter Seven, Section 7.1). Broadly, of the pupils who participated in this section of the research (from School B) there seemed to be a persistent understanding of the nature of a 'musician' and the skills, abilities and bodies of knowledge they would need. There was a slight variation between the responses given by those pupils categorised as 'traditional' musicians who favoured areas of musical literacy, and the pupils categorised as 'alternative' who were more likely to favour instrumental abilities, music-making (singing, improvisation, regular performance) and ICT skills. Pupils categorised as 'non-musicians' seemed to deem all areas of musical skill to be important.

However, when the pupils rated their own abilities, the same groups tended to rate themselves as more competent in the areas that they had previously attributed the highest values to. The exception to this was found in the ‘non-musician’ population who displayed an ‘apple core’ profile (see Chapter Seven, Section 7.1.2 for example). This potentially illustrated the difference between the accepted notion of ‘musician’ as supported and demonstrated within the school context and the ‘non-musicians’ self-description as ‘other than musician’ in a school context.

9.1.3 What effect (if any) does the experience of Key Stage 3 Music teaching and learning have on the pupils’ perception of their musical identity?

A number of findings relate to this question, and although the experience of Key Stage 3 Music has been found to effect the pupils’ perception of their musical identity, there is further work to be completed before the full picture is made clear. The female pupils in the study were most likely to adopt a polarised view of themselves within the classroom context, in which they were either a ‘engaged traditional’ musician or an ‘engaged non-musician’. Male pupils were more likely to adopt a variety of understandings of ‘musician’, although they were also more likely to disengage from curriculum music in the process. The findings from this research suggest that 1:7 female pupils are likely to experience periods of disengagement from all musical opportunities in a school context. This figure rises to 1:2 male pupils. Despite the aim for curriculum music to make all pupils more musical (see Chapter One), the largest single group of pupils were ‘engaged non-musicians’, accounting for 1:4 male and 1:3 female pupils. These pupils have experienced Key Stage 3 music and have labelled themselves (or been labelled) as ‘other than musician’ despite their

willingness to engage with the tasks. They do not accept that their musical behaviour or displays of musical skills in the classroom context are evidence of musical ability and dismiss much of what they learn. They have, by social comparison, measured their achievement against those pupils deemed to be 'musicians'. This process of labelling may also serve to protect the individual when the gap between what they can achieve and what others achieve is publicly demonstrated. By proclaiming that they are not able they excuse an inability to achieve.

The dominant musical genre that is presented by the Key Stage 3 music classroom will be rejected as a valid descriptor of 'musician' by some pupils. This treatment of 'school music' as an out-group may be a vital distinction for these pupils to maintain their musical identities. The pupil-teacher relationship is a key element in ensuring that a pupil perceives that they are valued within the setting. Where the pupil-teacher relationship breaks down, or is strained, pupils are likely to disengage. No pupil described having a strong pupil-teacher relationship without also describing being engaged. A teacher who is able to adopt an 'other than musical authority stance' in their classroom teaching will be valued by a wider range of pupil musicians.

9.2 Implications for Practice

There is a danger that the conclusions that follow will appear as criticisms of music teachers. This is not the case. However, the findings from this research would suggest that the musical model presented and approved within the school context is used as yardstick by which a variety of pupils judge themselves and judge others. Music departments in secondary schools often consist of one or two members of staff. In order to widen the range of acceptable models of musician, where possible, additional

‘experts’ should be brought into the classroom contexts. These ‘experts’ may come from the community, be peripatetic instrumental tutors (who are often invisible in the classroom context due to timetabling constraints), older pupils (especially where the school has a sixth form) or peer experts: members of the class who can be taught to share their knowledge or skills with others. Finney et al (2005) describes in colourful detail how pupils are re-engaged with the learning context as a result of being taught how to teach other students. As was illustrated by the research undertaken by Finney, it was not the engaged, motivated and high-achieving pupils that acted as ‘expert’ but rather those who had experienced problems with motivation and engagement in the music classroom context.

The way in which graduate musicians are prepared for teaching, through an intense year-long PGCE course, or, increasingly, in-service frameworks, cannot provide the opportunity for trainee teachers to fully explore the musical identity/teacher identity that they begin to establish. What may be of use is to equip trainees with a wide range of approaches to and through music to ensure that they do not teach all genres in the same way. The provision of in-service training that models alternative approaches to music teaching would ensure continuing support for newly qualified and established staff.

9.3 Implications for Policy

The stated aim of the National Curriculum for Music to make all of the pupils more musical would seem instead, to have accentuated the differences between the ‘musical’ and the ‘non-musical’. With the recent review and changes made to the Key

Stage 3 curriculum it will be interesting to see to what extent these lead to more positive musical identities for the majority of pupils (QCA 2007).

9.4 The Process of the Research

The initial research design of a cyclical process in which data collection, analysis and interpretation was ongoing, (see Figure 120) was key to the way in which the central theme of the thesis developed. Of particular importance, was the cyclical process that occurred *within* the overall framework; that of (i) data interpretation, (ii) legitimization, (iii) reduction, and (iv) display.

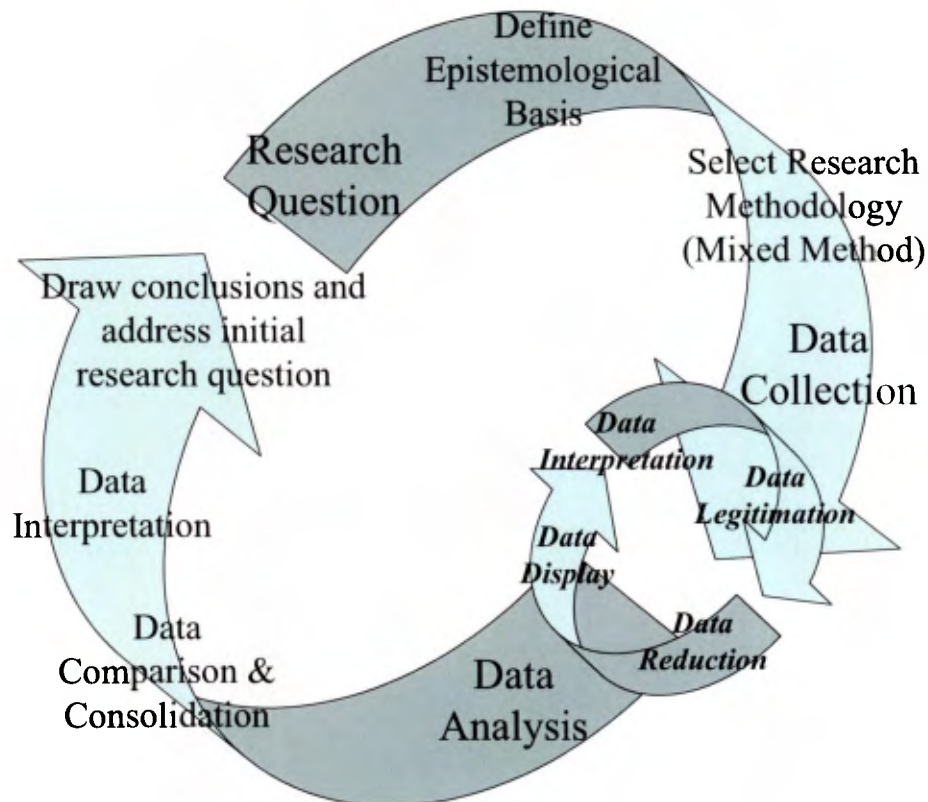


Figure 120: Research process model illustrating cyclical nature of data collection and analysis (adapted from Johnson & Onwuegbuzie 2004:23).

For example, during the process of data interpretation that took place with the interview transcripts, coding of responses led to lists of co-related responses. These

co-related lists (the ‘characteristic lists’ as described in Chapter 5 and beyond) become the foundation from which the ‘emergent musician types’ were developed. Subsequent coding and sorting was used to refine and revise the initial characteristic lists, so that from 3 emergent types of musician, (traditional musician, alternative musician and non-musician) 7 emergent types were identified, (engaged traditional musician, disengaged traditional musician, engaged alternative musician, disengaged alternative musician, engaged non-musician, partially engaged non-musician and disengaged non-musician). Subsequent data collection was completed in the light of these findings, with contrary or novel cases, forcing revisions. The continued re-examination of the data, and re-entry into the field to compare findings against larger populations facilitated the constant revision of findings and a process of refinement in the terms and descriptions used.

9.5 Limitations of the Research

‘The first step is to measure whatever can be easily measured. The second step is to disregard that which can’t easily be measured or to give it an arbitrary quantitative value. This is arbitrary and misleading. The third step is to presume that what can’t be measured easily really isn’t important. This is blindness. The fourth step is to say that what can’t easily be measured doesn’t really exist. This is suicide’ (Handy 1994: 219)

Although pessimistic, this timely warning highlights the ease with which seemingly unimportant decisions impact on the validity and reliability of the data and any subsequent conclusions made. Wengraf (2006:51) suggests that ‘no model can include everything about the reality it represents’. However, the framework proposed as a result of this research acknowledges the infinite variety of actual and potential musical experiences that an adolescent may encounter.

‘Even in the simplest sense, these young people live ‘other’ lives, at other times, which are only partly accounted for in these texts.’ (Macrae & Maguire 1999)

The questions that were asked related to a tiny fraction of the lived experiences a pupil has had. By reducing the research context to a manageable size, one also reduces the ecological validity of the findings. The conclusions drawn can only represent a partial picture of the individual as we ‘have access to only part of who they are, might be or might become’ (Ball et al 2000:48). The process by which data is coded and categorised so as to highlight the commonalities across populations can present groups of pupils as homogenous, whereas, as shown in Chapter Seven, Section 7.1) the participants had very different stories to tell. Roche (1996) states that there is ‘no single voice of childhood’ as there is no single voice of a ‘musician’.

9.6 Suggestions for further Research

The suggestions below briefly discuss the potential for the research to expand into five different areas as a result of the findings. Each of the areas described would begin to clarify the issues that remain unclear to date. It is, perhaps, to be expected that in the process of any research project, new questions and possibilities arise.

9.6.1 Professional Musicians in the School Context

The value of professional musicians and composers in the music classroom has been acknowledged and encouraged as a means by which pupils’ musical experiences can be broadened. The National Curriculum for Music suggests and supports this. Further research could usefully investigate to what extent additional models of ‘musician’ in the school context promote a wider range of accepted models of ‘musician’ amongst pupils.

9.6.2 Teacher as Musical Model

Perhaps more suited to action research, it would be useful to investigate the extent to which a music teacher is able to acknowledge and understand the way in which they communicate a model of 'musician' and to what extent the teacher is capable of modifying the message they transmit according to the pupil population they are teaching.

9.6.3 Comparative Study with other Countries

This research proposes that the contexts in which musical encounters take place are an important part of the process in which the adolescent builds an understanding of 'Me and My music'. A comparative study of secondary level music education in a different country would facilitate the comparison of 'school' and 'other' contexts in different cultural settings.

9.6.4 Investigating the Impact of Technology on Musical Identity

During the lifetime of this research the means by which adolescents gain access to and enjoy music have been revolutionised. As a consequence, the nature of the social context has changed as has the variety and breadth of actual and potential musical encounters. To replicate the research given these changes would begin to investigate the impact of technology on musical identity.

9.6.5 Exploring the place of 'I' in the Research Process

Much of the process of this research has been undertaken with the aim of removing or subduing those elements of the researcher's biography that that may influence the

outcomes. There was an aim to adopt a 'central position.' The extent to which this centrality has been maintained, and to some extent, was necessarily the only position from which to approach this thesis suggests a further area of research. Using a more qualitative, reflective and reflexive methodology would enable the researcher to explore the position of 'self', the impact of personal biography, and the implications of the 'subjective lens.' A key element in the path of the research is the use of 'self'. In this thesis, there was a short introduction to the biography of the author and an assertion of the need to maintain a 'central position' (see Chapter 5, Section 5.3). On reflection, this central position wavered, in order to pursue possible paths of interest. When issues arose from discussions with pupils, particularly amongst those pupils with demonstrable musical skills who had disengaged from the classroom context, there was also a need to censure the comments made in response. With hindsight, these comments may have enabled pupils to make sense of their own experiences and by so doing, suggest more constructive ways to approach classroom music. From a starting point that wanted to examine why more pupils didn't continue with music through to the GCSE examination, came a realisation that for many pupils, music as an examination subject is an irrelevance. This is not to say that for these pupils music is unimportant, but rather that the arenas in which their musical experiences unfold, do not necessarily include the music classroom.

9.6.6 Selection of Schools

The schools involved in this research represented an opportunistic sample as schools that were willing to take part and had had experience of working with the author previously. Further research in different settings would be of possible advantage for several reasons; (i) the researcher would be known only as a researcher therefore not

complicating the relationship with some pupils of also being a teacher, (ii) a secondary school setting from Year 7 onwards would allow the participation of pupils throughout Key Stage 3 rather than only those in Year 9 (as found in School B), (iii) a pupil population from a wider breadth of cultural backgrounds might reflect a variety of musical understandings, (iv) a larger school would employ a higher number of music teachers (and potential models of musician), (v) a comparative study that encapsulates different types of schools (different specialist status) may explore the relative value attributed to subjects within the academic context and (vi) a broader geographical spread of schools.

9.7 Inclusion and widening participation

The largest population of pupils identified within the study were ‘engaged non-musicians’. The challenge for music teachers is the musical path that these pupils are likely to take through the school system. In the most recent version of the National Curriculum for Music¹⁰⁶ (2007), as part of a redesigned and ‘coherent’ curriculum from 11-19, the strategy for music outlined several key changes that have the potential to address the balance within the music classroom. There was a widespread acceptance that the boundaries of what counts as music in school must be widened and must reflect the experiences our pupils bring with them. Music was described as forming ‘part of an individual’s identity.’ As part of the guidance on integration of practice, it was advised that pupils were encouraged to ‘respect the values and benefits others bring to musical learning.’ The study of music should include ‘performance activities in a range of contexts within and beyond the classroom’ and that within curriculum opportunities pupils should ‘build on their own interests and

¹⁰⁶ Source: http://www.qca.org.uk/curriculum/uploads/QCA-07-3341-p_Music_KS3_tem8 [last accessed January 2009]

skills.’ Within this description is an acknowledgement that music exists in many forms and in many contexts, to an extent never before experienced with the aid of technological innovation and communication. These elements began to pave the way for a music education in which all pupils can share and develop a sense of their own musical knowledge and experiences. For the pupils who have described themselves as non-musicians the ability to do so within an increasingly broad acceptance of ‘musician’ is less likely to lead to the alienation described by those who have become disengaged. The guidance that a learner was able to build on their own interests does not relegate the musical canon of the Western Classical tradition to the sidelines, but rather enabled the pupils, through the guidance, modelling and scaffolding of a skilled teacher and peer experts to work from where they were right now, (Me and the Music I know) to a vanishing endpoint (Me and the Music I’ve yet to discover). The revised priorities had the potential to speak to those pupils within the classroom who had, until now, felt marginalised and unheard.

9.8 Summary and Conclusion

‘If subject matter is to expand and enrich students’ ordinary everyday experience, then students must be able to transfer their learning, that is, apply in-school learning to an out-of-school context’

(Pugh & Bergin 2005:16).

The results of this research would seem to suggest that for pupils to engage meaningfully with the Key Stage 3 Music classroom, they need to be able to apply ‘other than school’ learning (Me, and My music) to an in-school context. Those pupils who demonstrated this most effectively did so because they perceived that they had received implicit and explicit confirmation that their ‘musical me’ as presented in the classroom context, was valued and valid. To a pupil who does not receive this

confirmation of worth, the classroom curriculum may seem to 'ignore what they themselves know, to pass it over as essentially worthless' (Salmon 1998:89). By so doing, the pupil is forced to reassess the definition of musical identity they hold to be valid, which in turn defines other areas of their identity. The Music Manifesto Report (2005) highlights a need for 'all young people...to have access to a rich and diverse range of musical experiences, within and outside school'. For some pupils, the division between contexts will strengthen the perception of 'school' music as 'other' and not a valued musical context to them. One possible solution would seem to be a reassessment of the understanding of 'musician' as portrayed in the school context and a reappraisal of the skills and knowledge that adolescent pupils bring to the classroom. Just under half of both male and female pupils who took part in the study described themselves as musicians. Their definition of musician may be more transient, more loosely defined, more culturally located and more closely linked to the appraisal of, rather than the performance of music than the 'traditional' model of musician. Nonetheless, these pupils have invested heavily in their chosen genres and are unlikely to reject them as identifiers of 'self' because they counter the musical message as proposed by the school context. Instead, they will reject school music and the potential for them to engage and reap the benefits that a musical education can bring. This was found to be most prevalent amongst the male pupils involved in the study, of which 1:2 described disengaging from the Key Stage 3 music classroom.

Bibliography

- Abraham, J. (1995) *Divide and School: Gender and Class Dynamics in Comprehensive Education*. London: Routledge/Taylor and Francis Group
- Adler, P.A., Kless, S., and Adler, P. (1992) 'Socialisation to gender roles: Popularity among elementary school boys and girls.' *Sociology of Education* Volume 65, 169-187
- Albert, R.S., and Runco, M.A. (1999) 'A History of Research on Creativity' in R.J.Sternberg (Ed) *Handbook of Creativity*. Cambridge: Cambridge University Press.
- Arnett, J. (1995) 'Adolescents' use of the media for self-socialisation.' *Journal of Youth and Adolescence*, Volume 24, 519-534
- Arnett, J., Larson, R. and Offer, D. (1995) 'Beyond effects: adolescents as active media users.' *Journal of Youth and Adolescence*, Volume 23, 517-538
- Arnot, M., David, M. and Weiner, G. (1999) *Closing the Gender Gap*. Cambridge: Polity Press
- Arnot, M., Gray, J., James, M., and Rudduck, J. (1998) *Recent Research on Gender and Educational Performance*. London: The Stationary Office, OfSTED.
- Austin, J., Renwick, J. and McPherson, G. (2006) 'Developing Motivation' in G. McPherson (Ed) *The Child as Musician: A Handbook of Musical Development*. Oxford: Oxford University Press
- Bacon, M. A. S. (2000) *Performance Management in Education: The Possibilities for Progress*. Unpublished MA Thesis: University of East Anglia.
- Ball, S. J. (1993) 'Self-doubt and soft data: Social and technical trajectories in ethnographic fieldwork' in Hammersley, M. (ed.) (1993) *Educational Research: Current Issues* Volume I. London: Open University Press/Paul Chapman Publishing
- Ball, S. J., Maguire, M., and Macrae, S. (2000) 'Worlds apart – Education markets in the post-16 sector of one urban locale 1995-98' in F. Coffield (ed.) *Differing Vision of A learning Society: Research Findings* Volume 1. Bristol: The Policy Press.
- Bandura, A. (1964) 'The Stormy Decade: fact or fiction?' *Psychology in Schools*. Volume 1, 224-231
- Bandura, A. (1977) 'Self-efficacy: Toward a unifying theory of behavioural change.' *Psychological Review* Vol. 84, No.2, 191-215
- Bandura, A. (1997) *Self efficacy: The Exercise of Control*. New York: WH Freeman
- Barrett, M. (1997) *Music Education and the Natural Learning Model*' in G. Spruce (ed.) (1997) *Teaching Music*. London: Open University Press/ Routledge
- Bassey, M. (2007) 'On The Kinds of Research In Educational Settings.' In M. Hammersley (ed.) *Educational Research and Evidence-based Practice*. London: The Open University/Sage Publications
- Beck, U. (1992) *Risk Society: Towards a new modernity*. Sage: London
- Becker, H.S. (1963) *'Outsiders': Studies in the Sociology of Deviance*. New York: The Free Press
- Becker, J. (2001) 'Anthropological perspectives on music and emotion' in P.J. Juslin and J.A. Sloboda (eds) (2001) *Music and Emotion: Theory and Research*. Oxford: Oxford University Press.
- Bennett, A. (1999) 'Subcultures or neo-tribes? Rethinking the relationship between youth, style and musical taste'. *Sociology*, Volume 33, No 3, 599-617

- Bennett, A. (2000) *Cultures of Popular Music*. Maidenhead: Open University Press/McGraw Hill
- Bentley, T. (1998) *Learning Beyond the Classroom* London: Routledge.
- Berndt, T. J. (1999) 'Friendships in Adolescence' in M. Woodhead, D. Faulkner and K. Littleton (Eds) *Making Sense of Social Development*. London: Routledge/Open University
- Bernstein, B. (1971) *Class, Codes and Control, Vol. 1: Theoretical Studies Towards a Sociology of Language*. London: Routledge and Kegan Paul
- Bernstein, B. (1975) *Class, Codes and Control, Vol. 3: Towards a Theory of Educational Transmission*. London: Routledge and Kegan Paul
- Blackman, S. (2005) 'Youth and subcultural theory: a critical engagement with the concept, its origins and politics, from the Chicago school to postmodernism.' *Journal of Youth Studies*, Volume 8, No 1, 1-20
- Block, J. and Robins, R.W. (1993) 'A longitudinal study of consistency and change in self-esteem from early adolescence to early adulthood.' *Child Development*, 64 (3), 909-923
- Boal-Palheiros, G. M. and Hargreaves, D. J. (2001) 'Listening to music at home and at school.' *British Journal of Music Education*, 18, 101-116
- Boden, M. A. (1991) *The Creative Mind: Myths and Mechanisms*. New York: Basic Books.
- Boulton, D. and Hammersley, M. (1996) 'Analysis of Unstructured Data' in R. Sapsford and V. Jupp (Eds) (1996) *Data Collection and Analysis*. London: Sage Publication/ Open University Press.
- Brannen, J. (1999) 'Discourses of Adolescence: Young people's independence and autonomy within families' in M. Woodhead, D. Faulkner and K. Littleton (Eds) *Making Sense of Social Development*. London: Routledge/Open University
- Bray, D (2000) 'An examination of GCSE music uptake rates'. *British Journal of Music Education*. Volume 17, Number 1, Page 79.
- Brewer, J. and Hunter, A. (1989) *Multimethod Research: A synthesis of styles*. Newbury Park, CA: Sage
- British Music Rights (2008) *Music Experience and Behaviour in Young People*. University of Hertfordshire <http://www.bmr.org/cms/uploads/files/UoH%Research%202008.pdf> [last accessed 11.09.2008]
- Broadfoot, P. (1986) 'Records of achievement: achieving a record?' In P. Broadfoot (ed.) *Profiles and Records of Achievement: a review of issues and practice* (London, Holt, Rhinehart and Winston).
- Brofenbrenner, U. (1979) *The Ecology of Human Development*. Cambridge, MA: Harvard University Press
- Brooks, R. (2002) 'Transitional Friends? Young people's strategies to manage and maintain their friendships during a period of repositioning' *Journal of Youth Studies* Volume 5, No 4, 440-67
- Bruner, J. (1996) *The Culture of Education*. Cambs. MA./London: Harvard University Press.
- Burgess, R.G. (1995) 'Gaining access to pupil perspectives', in M. Lloyd-Smith and J.D. Davies (eds) *On the Margins: The Educational Experience of 'Problem' Pupils*. Stoke on Trent: Trentham.
- Burr, V. (2002) *The Person In Sociology*. Hove, East Sussex: Psychology Press Ltd.

- Button, S. (2006) 'Key Stage 3 Pupils' Perception of Music.' *Music Education Research* Vol.8 No.3, 417-431
- Carter, C. and Osler, A. (2000) 'Human Rights, Identities and Conflict Management: a study of school culture as experienced through classroom relationships.' *Cambridge Journal of Education*, Vol.30, No.3, 335-356.
- Cealey-Harrison, W. (2001) 'Truth is slippery stuff' in Francis, B. and Skelton, C. (Eds) *Investigating Gender: Contemporary Perspectives in Education*. Open University Press: Buckingham
- Coakley, J and White, A. (1992) 'Making decisions: gender and sport participation among British adolescents.' *Sociology of Sport Journal*, Volume 9, 20-35
- Cohen, L. Manion, L. and Morrison, K. (2000) *Research Methods in Education* (5th edition). London: Routledge/Falmer.
- Coleman, J. C. and Hendry, L. B. (1999) *The Nature of Adolescence: Third Edition*. London: Routledge.
- Collins, J. (1996) *The Quiet Child. Issues in Education*. London: Cassell
- Comber, C., Hargreaves, D.J., and Colley, A. (1993) 'Girls, boys and technology in music education.' *British Journal of Music Education*, 10, 123-34
- Connell, R. (1995) *Masculinities*. Allen and Urwin: Sydney
- Cook, N. (1998) *Music: A Very Short Introduction*. Oxford: Oxford University Press
- Cope, P. (1998) 'Knowledge, Meaning and Ability in Musical Instrument Teaching and Learning.' *British Journal of Music Education*, Volume 15, Number 3, Page 263
- Corsaro, W.A (1999) 'Preadolescent peer cultures' in M. Woodhead, D. Faulkner and K. Littleton (Eds) *Making Sense of Social Development*. London: Routledge/Open University
- Cowie, H. (1999) 'Children in Need: The Role of Peer Support' in M. Woodhead, D. Faulkner and K. Littleton (Eds) *Making Sense of Social Development*. London: Routledge/Open University
- Creech, A., Papageorgi, I., Duffy, C. Morton, F. Hadden, E. Potter, J. De Bezenac, C., Whyton, T. Himonides, E. and Welch, G.F. (2008) 'Investigating musical performance: commonality and diversity among classical and non-classical musicians.' *Music Education Research*, Vol. 10, no.2, 215-234.
- Creswell, J.W. (1995) *Research Design: Qualitative and Quantitative Approaches*. Thousand Oaks: Sage.
- Crowther, R. and Durkin, K. (1982) 'Sex and Age related differences in the musical behaviour, interests and attitudes towards music of 232 secondary school students.' *Educational Studies*. Vol 20, 13-18.
- Csikszentmihalyi, M. (1990) *Flow: The Psychology of Optimal Experience*. New York: Harper and Row
- Csikszentmihalyi, M. (1996) *Creativity: Flow and the Psychology of discovery and invention*. New York: Harper Collins.
- Csikszentmihalyi, M., Rathunde, K., and Whalen, S. (1993) *Talented teenagers: The roots of success and failure*. Cambridge: Cambridge University Press
- Custodero, L.A (2002) 'Seeking Challenge, Finding Skill: Flow experience and music education.' *Arts Education Policy Review*, 103 (3), 3-9
- Davidson, J. W. Howe, M. J. A. and Sloboda, J. A. (1997) 'Environmental Factors in the Development of Musical Performance Skill Over the Life Span' in D. J. Hargreaves and A. C. North (eds) (1997) *The Social Psychology of Music*. Oxford: Oxford University Press.

- Davidson, L. (1994) 'Song-singing by Young and Old: A Developmental Approach to Music' in R. Aiello and J. A. Sloboda (eds) (1994) *Musical Perceptions*. Oxford: Oxford University Press.
- Davie, R. and Galloway, D. (1996) *Listening to Children in Education*. London: David Fulton.
- Davies, B. (1982) *Life in the classroom and Playground: The accounts of primary school children*. London: Routledge and Kegan Paul
- Davis, J. (1990) *Youth and the condition of Britain: images of adolescent conflict*. Athlone Press: London
- Denscombe, M. (1998) *The Good Research Guide for Small-scale social research projects*. Buckingham: Open University Press.
- DES (1985) *Music from 5 – 16. Curriculum Matters 4*. London: HMSO.
- Denzin, N. (1970) *Sociological Methods: A source book*. London: Butterworth.
- Dewey, J. (1938) *Experience and nature*. New York: Dover.
- DFE (1995) *Music in the National Curriculum*. London: HMSO.
- DfEE/QCA (1999) *Music: The National Curriculum for England (Key Stages 1-3)*. London: HMSO/QCA.
- DfEE (2001) *Schools: Building on Success: Raising Standards, Promoting Diversity, Achieving Results*. Government Green Paper. London: HMSO
- DfES (2005) *Music Manifesto Report No.1*. DfES Publications
- Dibben, N. (2002) 'Gender Identity and Music' in *Musical Identities* (eds) D. Hargreaves, M. Raymond, D. Miell, Oxford: Oxford University Press.
- Dilman-Carpentier, F. Knobloch, F. and Zillman, D. (2003) 'Rock, Rap, and Rebellion: Comparisons of Traits Predicting Selective Exposure to Defiant Music.' *Personality and Individual Differences* 35, 1643-55
- Dobie, T. and McBeath, J. (1998) *Pupil Councils: a case study of pupil councils in Fife (Glasgow, University of Strathclyde Quality in Education Centre/Fife Council)*.
- Dockrell, J., Lewis, A. and Lindsay, G. (2002) 'Researching children's perspectives: A psychological dimension.' In A. Lewis and G. Lindsay (eds) *Researching Children's Perspectives*. Buckingham: Open University Press
- Dolfsma, W. (1999) 'The consumption of music and the expression of values: a social economic explanation for the advent of pop music.' *American Journal of Economics and Sociology*, 58, 1019-1046
- Donmoyer, R. (2000) 'Generalizability and the Single Case Study.' In R. Gomm, M. Hammersley and P. Foster (eds) *Case Study Method*. London: Sage Publications
- Douvan, E. and Adelson, J. (1966) *The adolescent experience*. John Wiley: New York
- Duffield, J.A., Allan, J., Turner E. and Morris, B. (2000) 'Pupils' Voices on Achievement: an alternative to the standards agenda.' *Cambridge Journal of Education* Vol. 30, No. 2, 263-274.
- Dunbar-Hall, P. (1996) 'Designing a Teaching Model for Popular Music' in G. Spruce (Ed) *Teaching Music*. London: The Open University Press/Routledge.
- Durrant, C. and Welch, G. F. (1995) *Making Sense of Music: Foundations for Music Education*. London: Cassell.
- Durrant, C. (2001) 'The Genesis of Musical Behaviour: Implications for Adolescent Music Education.' *International Journal of Education and the Arts*. Vol.2, No.5 <http://www.ijea.org/v2n5/index.html> [last accessed 12.07.2008]

- Dweck, C.S. (1999) *Self-Theories: their role in motivation, personality and Development*. Philadelphia: Psychology Press/Taylor Francis
- Dweck, C.S., and Leggett, E.L. (1988) 'A social-cognitive approach to motivation and personality.' *Psychological Review*, 95, 256-273
- Eccles, J., (also with Adler, T.F., Futterman, R., Goff, S.B., Kaczala, C.M. Meece, J.L and Midgely, C) (1983) 'Expectancy, values and academic behaviours.' In J.T. Spence (Ed) *Achievement and Achievement Motives: Psychological and Sociological Approaches*. San Francisco: Freeman
- Eccles, J., Wigfield, A., Harold, R.D., and Blumenfeld, P. (1993) 'Age and gender differences in children's self and task perceptions during elementary school.' *Child Development*, Vol 64, 830-847
- Eeklaar, J. (1994) 'The interests of the Child and the Child's Wishes: The Role of Dynamic Self Determinism'. *International Journal of Law and Family*, Vol.8, 42-61.
- Elias, N. (1970) *What is Sociology?* New York: Columbia Press
- Elkind, D. and Bowen, R. (1979) 'Imaginary audience behaviour in children and adolescents.' *Developmental Psychology*. Vol. 15, No.1, 38-44.
- Elliot, C.A., (1995) 'Race and gender as factors in judgements of musical performance.' *Bulletin of the Council for Research in Music Education*, Vol. 127, 50-56.
- Evans, N. (1994) *Experiential Learning for All*. London: Cassell Education.
- Feldman, S. and Elliot, G. (1990) *At the Threshold: the developing adolescent*. Harvard University Press: Cambridge, MA
- Fielding, M. (1999) *Students as Radical Agents of Change: A Three-Year Case Study*. Paper presented at the Annual Meeting of the British Educational Research Association, University of Sussex.
- Finnegan, R. (1989) *The Hidden Musicians*. Cambridge: Cambridge University Press.
- Finnas, L. (1987) 'Do young people misjudge each other's musical tastes?' *Psychology of Music*. Vol. 15, Page 152
- Finnas, L. (1989) 'A comparison between young people's privately and publicly expressed musical preferences.' *Psychology of Music*, 17, 132-145
- Finney, J. (1999) 'The rights and wrongs of school music: considering the expressivist argument and its existential component.' *British Journal of Music Education*. Vol. 16, No. 3, Page 237
- Finney, J., Hickman, R., Morrison, M., Nicholl, B. and Rudduck, J. (2005) *Rebuilding Engagement through the Arts: Responding to disaffected students*. Pearson Publishing: Cambridge
- Fish, S. (1980) *Is there a text in this class? The authority of interpreting communities*. Cambridge, MA: Harvard University Press.
- Flutter, J., Kershner, R., and Rudduck, J. (1998) *Thinking about learning, talking about learning; a report of the Effective Schools Project* (Cambridge, Cambridgeshire County Council and Homerton College).
- Foster, V., Kimmel, M. and Skelton, C. (2001) *What about the boys? An overview of the debates in Martino, W. and Meyenn, B. (Eds) What About the Boys? Issues of Masculinity in Schools*. Buckingham: Open University Press
- Frith, S. (1981) *Sound Effects: Youth, Leisure and the Politics of Rock 'n' Roll* New York: Pantheon.
- Frith, S. (2005) *Youth in Bennett, T., Grossberg, L. and Morris, M (Eds) New Keywords: A Revised Vocabulary of Culture and Society*. Oxford: Blackwell
- Francis, B. and Skelton, C. (2001) *Investigating Gender: Contemporary Perspectives in Education*. Buckingham: Open University Press.

- Freeman, M. (1996) 'The Convention: An English Perspective', in M. Freeman (ed.) *Children's Rights. A Comparative Perspective*. Dartmouth: Aldershot.
- Frosh, S., Phoenix, A. and Pattman, R. (2002) *Young Masculinities*. Cambridge: Polity Press
- Frydenberg, E. (1997) *Adolescent Coping: Theoretical and Research Perspectives*. London: Routledge
- Galton, M. Edwards, J. Hargreaves, L. and Pell, T. (2003) *Transfer and Transitions in the Middle Years of Schooling (7-14): Continuities and Discontinuities in Learning (DfES) Research Report 443*, Chapter 3, 43-74
- Gammon, Glaser, B. G. and Strauss, A. L. (1967) *The Discovery of Grounded Theory: Strategies for qualitative research*. Chicago: Aldine.
- Gardner, H. (1983) *Frames of Mind: the theory of multiple intelligences*. New York: Basic Books.
- Gardner, H. (1993) 'Seven creators of the modern era'. In J. Brockman (ed) (1993) *Creativity*. New York: Simon and Schuster.
- Gelder, K. (2007) *Subcultures: Cultural Histories and Social Practice*. Oxford: Routledge
- Gephart, R. (1999) *Paradigms and Research Methods*. Research Methods Division Forum, Volume 4, Summer 1999 University of Texas, Arlington.
- Gergen, K.J. (1991) Glaser, B. G. and Strauss, A. L. (1967) *The Discovery of Grounded Theory*. California: Sociology Press.
- Giddens, A. (1991) *Modernity and Self Identity: Self and Society in the Late Modern Age*. Cambridge: Polity Press
- Gillies, V. (2000) 'Young people and family life: analysing and comparing disciplinary discourses.' *Journal of Youth Studies* Volume 3, No. 2, 211-28
- Glover, J. (1993) 'Music in the National Curriculum. Performing, composing, listening and appraising.' In J. Glover and S. Ward (eds) *Teaching Music in the Primary School: A Guide for Primary Teachers*. London: Cassell.
- Glover, J. (2000) *Children, composing 4-14*. London: Routledge Falmer.
- Glover, J. and Young, S. (1999) *Primary Music: Later Years*. London: Falmer Press.
- Goetz, J.P. and LeCompte, M.D. (1981) 'Ethnographic research and the problem of data reduction.' *Anthropology and Education Quarterly*, 12, 51-70.
- Goethals, G. (1999) 'Peer influences among college students: the perils and the pitfalls.' www.williams.edu/wpehe/DPS/DP-51.pdf [last accessed August 2007]
- Gough, D. (2007) 'Giving Voice: evidence-informed policy and practice as a democratising process' in M. Reiss, R. DePalma and E. Atkinson (eds) *Marginality and Difference in Education and Beyond*. Stoke on Trent: Trentham Books
- Green, J. (1990) *All Dressed Up: The Sixties and the Counterculture*. London: Pimlico
- Green, L. (1997) *Music, Gender, Education*. Cambridge: Cambridge University Press.
- Green, L. (2002) *How Popular Musicians Learn: A Way Ahead for Music Education*. Aldershot: Ashgate Publishing Ltd.
- Green, L. (2008) *Music, Informal Learning and the School: A New Classroom Pedagogy*. Hampshire: Ashgate.
- Grieg, A. and Taylor, J. (1999) *Doing Research with Children*. Sage Publications: London
- Griffin, C. (1993) *Representation of Youth: the study of youth and adolescence in Britain and America*. Polity Press/Blackwell: Cambridge
- Grotevant, H., and Cooper, C.S. (1986) 'Individuation in family relationships.' *Human Development*, Vol. 29, 82-100
- Guba, E.G. and Lincoln, Y.S. (1994) 'Competing paradigms in qualitative research.' In N.K. Denzin and Y.S. Lincoln (eds.) *Handbook of qualitative research*. Thousand Oaks: Sage
- Hall, T. (2003) *Better Times than This: Youth Homelessness in Britain*. Pluto Press: London

- Hallam, S. (2002a) 'Musical Motivation: Towards a Model Synthesising the Research' in *Music Education Research*, 4, (2), 225-244.
- Hallam, S. (2002b) Ability Grouping in Schools: A Literature Review. Perspectives in Education Policy. London: Institute of Education
- Hallam, S. and Prince, V. (2003) 'Conceptions of Musical Ability.' *Research in Studies in Music Education*, 20, 2-22.
- Hallam, S. (2006) 'Musicality' in G. McPherson (Ed) *The Child as Musician: A Handbook of Musical Development*. Oxford: Oxford University Press
- Halle, T.G. (2003) 'Emotional Development and Well-Being' in M.C. Bernstein and L. Davidson (eds) *Well Being: Positive Development across the life course. Crosscurrents in Contemporary Psychology*. Mahwah, New Jersey: Lawrence Erlbaum Associates.
- Hammersley, M. (2007) Educational Research and teaching: A response to David Hargreaves' TTA Lecture in M. Hammersley (Ed) *Educational Research and Evidence-based Practice*. London: The Open University/Sage Publications
- Hammersley, M. and Gomm, R. (2000) 'Introduction' in R. Gomm, M. Hammersley, and P. Foster (Eds) *Case Study Method: Key Issues, Key Texts*. London: Sage Publications
- Handy, C (1994) *The Empty Raincoat: Making sense of the future*. London: Hutchinson.
- Hargreaves, D. J. (1986) *The Developmental Psychology of Music*. Cambridge University Press: Cambridge
- Hargreaves, D. J. (1996) 'The Development of Artistic and Musical Competence' In I. Deliege and J. A. Sloboda (Eds) *Musical Beginnings: Origins and Development of Musical Competence*. Oxford University Press: Oxford
- Hargreaves, D.J., and North, A.C. (1999) 'Developing Concepts of Musical Style.' *Musicae Scientiae* 3 (2), 193-216
- Hargreaves, D. J. Miell, D. and MacDonald, R.A.R. (2002) 'What are Musical Identities, and Why are they Important?' In MacDonald, R.A.R., Hargreaves, D.J. and Miell, D. (Eds) *Musical Identities*. Oxford University Press: Oxford
- Hargreaves, D.J., Purves, R.M. Welch, G.F. and Marshall, N.A. (2007) 'Developing Identities and Attitudes in Musicians and Music Teachers.' *British Journal of Educational Psychology* 77, (3), 556-682
- Harkind, J., Turner, G., and Dawn, T. (2001) *Teaching Young Adults: A handbook for teachers in post-compulsory education*. London/New York: Routledge/Falmer.
- Harland, J. Kinder, K. Lord, P. Stott, A. Schagen, I. and Haynes, J. (2000) *Arts Education in Secondary Schools: Effects and Effectiveness*. Slough: National Foundation for Educational Research.
- Harter, S. (1990) 'Self and Identity Development' In Feldman, S. and Elder, G. (Eds) *At The Threshold: the developing adolescent*. Harvard University Press. Cambridge: MA
- Heelas, P., Lash, S. and Morris, P. (1996) *Detraditionalisation* Oxford: Blackwell
- Hendry, L., Shucksmith, J., Love, J. and Glendinning, A. (1993) *Young people's leisure and lifestyles*. Routledge: London
- Heritage, J. (1984) *Garfinkel and Ethnomethodology*. Polity Press: Cambridge
- Herzburg, F. (1968) *Work and the Nature of Man*. London: Crosby, Lockwood Staples.
- Hesmondhalgh, D. (2005) 'Subcultures, scenes or tribes? None of the above' *Journal of Youth Studies*, Vol. 8, No. 1, 21-40
- Hewitt, A. (2006) 'A Q study of music teachers' attitudes towards the significance of individual differences for teaching and learning in music.' In *Psychology of Music* Vol. 34, No. 1, 63-80
- Hewitt, R. (1986) *White Talk Black Talk: Inter-racial Friendship and Communication Amongst Adolescents*. Cambridge: Cambridge University Press

- Hewitt-Taylor, J. (2001) 'Use of constant comparative analysis in qualitative research.' *Nursing Standard*. 15, 42, 39-42.
- Hey, V. (2002) 'Not as nice as she was supposed to be': Schoolgirls' friendships. In S. Taylor (Ed) *Ethnographic Research: A Reader*. London: Sage/Open University
- Hodges, D.A. (2006) 'The Musical Brain' in G. McPherson (Ed) *The Child as Musician: A Handbook of Musical Development*. Oxford: Oxford University Press
- Hongladarom, S. (1999) 'Global Culture, Local Culture and the Internet: The Thai Example' *AI & Society*, Vol. 13, No. 4, 389-401
- Horrocks, J.E. (1976) *The Psychology of Adolescence*. Boston: Houghton Mifflin.
- Howe, M. J. A. Davidson, J. W. Moore, D. G. and Sloboda, J. A. (1995) 'Are there early signs of musical ability?' In *Psychology of Music* Volume 23, Page 162
- Howe, M. J. A. and Sloboda, J. A. (1992) 'Problems experienced by talented young musicians as a result of the failure of other children to value musical accomplishments'. *Gifted Education* Volume 8.1, Page 16
- Hudson, B. (1984) 'Femininity and Adolescence' in A. MacRobbie and M. Nava (eds), *Gender and Generation*. Basingstoke: Blackwell.
- Hyder, R. (2004) *Brimful of Asia: Negotiating Ethnicity on the UK Music Scene*. Ashgate Publishing Ltd: Aldershot
- Janke, H. and Blanchard-Fields, F. (1993) 'A test of two models of adolescent egocentrism.' *Journal of Youth and Adolescence*, Volume 22, 213-326.
- Jenkins, H. (1992) *Textual Poachers: Television fans and participatory culture*. Routledge: London
- Jipson, A. (2007) 'Influence of Hate Rock.' *Popular Music and Society*, Volume 30, Issue 4, 449-451
- Johnson, R.B. and Onwuegbuzie, A.J. (2004) 'Mixed Methods Research: A Research Paradigm Whose Time Has Come.' *Educational Researcher*, Volume 33, No.7, 14-26
- Jones, G. (2004) *The Parenting of Youth: Social Protection and Economic Dependence*. ESRC (R000238379) www.esrcsocietytoday.ac.uk
- Jones, R. A. (1995) *The Child-School Interface: Environment and Behaviour*. Cassell Education: London
- Kamptner, N.L. (1995) 'Treasured possessions and their meanings in adolescent males and females.' *Adolescence*, 30, 301-318
- Kelly, A and Slater, J. (2000) 'Blunkett fails to deliver on music' in *Times Educational Supplement* Number 4403, Page 1
- Kelly, A (2000) 'Elitism rules out free tuition' in *Times Educational Supplement* Number 4403, Page 6
- Kehily, M. J. (2001) 'Issues of Gender and Sexuality in Schools' in Francis, B and Skelton, C. (Eds) *Investigating Gender: Contemporary Perspectives in Education*. Open University Press: Buckingham
- Kehily, M.J., Mac an Ghaill, M. Epstein, D. and Redman, P. (2002) 'Private girls and public worlds: producing femininities in the primary school.' *Discourse: Studies in the Cultural Politics of Education*. Vol. 23, No 2, 167-77
- Kehily, M.J. (2007) 'A Cultural Perspective' and 'Playing' in M. J. Kehily (Ed) *Understanding Youth: Perspectives, Identities and Practice*. Sage/Open University: London
- Keil, C. (1994) 'Participatory discrepancies and the power of music' in C. Keil, and S. Feld (eds) *Music grooves: Essays and Dialogues*. Chicago: University of Chicago Press
- Keil, C. (1994) 'People's Music Comparatively: Style and stereotype. Class and Hegemony' in C. Keil, and S. Feld (eds) *Music grooves: Essays and Dialogues*. Chicago: University of Chicago Press

- Kemp, A. E. (1996) *The Musical Temperament: Psychology and Personality of Musicians*. Oxford University Press: Oxford
- Keys, W. and Fernandes, C. (1993) What do students think about school: research into the factors associated with positive and negative attitudes towards school and education (Slough, National Foundation for Educational Research)
- Krumhansl, C.L. and Shepard, R.N. (1979) 'Quantification of the hierarchy of tonal functions within a diatonic context.' *Journal of Experimental Psychology: Human Perception and Performance*, 5, 579-594.
- Kwami, R. (1998) 'Musical Literacy and Musical Notation.' Paper presented at the QCA/NMC Conference: Music Notation: Support or Straitjacket? Royal Albert Hall
- Kwami, R. (1996) 'Music Education in and for a Multicultural Society' in C. Plummeridge (Ed) *Music Education: Trends and Issues*. Institute of Education University of London: London
- Lamont, A. (2002) 'Musical Identities and the School Environment.' In *Musical Identities* (eds) D. Hargreaves, M. Raymond, D. Miell, Oxford: Oxford University Press.
- Lamont, A. Hargreaves, D.H. Marshall, N.A. and Tarrant, M. (2003) 'Young People's Music in and out of school.' *British Journal of Music Education*, Vol. 20, 229-241
- Larson, R (1995) 'Secrets in the Bedroom: Adolescents' Private Use of Media' *Journal of Youth and Adolescence*, Vol.24, No.5, 535-550
- Lincoln, Y.S. and Guba, E.G. (1985) *Naturalistic Enquiry*. Newbury Park, CA:Sage.
- Lindsay, G. (2002) 'Researching children's perspectives: ethical issues.' In A. Lewis and G. Lindsay (eds) *Researching Children's Perspectives*. Buckingham: Open University Press
- Lings, P. and Desforges, C. (1999) 'On Subject Differences in Applying Knowledge to Learn' in *Research Papers in Education*. Vol. 14, No. 2, Page 199.
- Lloyd-Smith, M. and Tarr, J. (2002) 'Researching Children's Perspectives: A sociological Dimension.' In A. Lewis and G. Lindsay (eds) *Researching Children's Perspectives*. Buckingham: Open University Press
- Lucey, H. (2001) 'Social Class, Gender and Schooling' in Francis, B and Skelton, C. (Eds) *Investigating Gender: Contemporary Perspectives in Education*. Open University Press: Buckingham
- Lull, J. (1997) 'Cultural 'Co-Motion' and Global Communication'. Keynote address presented to Media Academy, Gothenburg University, Sweden, 13.10.1997 [last accessed 15.09.2008]
- McBeath, J. (1999) *Schools Must Speak for Themselves: The case for school self-evaluation*. Routledge and National Union of Teachers: London.
- McLaughlin, T. H. (2000) 'Values in Education' in J. Beck and M. Earl (Eds) *Key Issues in Secondary Education: Introductory Readings* Cassell: London
- McLeod, J. (2002) 'Working out intimacy: young people and friendship in an age of reflexivity' *Discourse: Studies in the Cultural Politics of Education*, Volume 23, No. 2 211-26
- McPherson, G. and McCormick, J. (2006) 'Self-efficacy and music performance' in *Psychology of Music* Volume 36 Number 33, 322-36
- McRobbie, A. (1994) *Postmodernism and Popular Culture*. London: Routledge
- Maffesoli, M. (1995) *The Time of Tribes: The Decline of Individualism in Mass Society*. Sage: London
- Markus, H. and Nurius, P. (1986) 'Possible Selves.' *American Psychologist*, 41, 954-969
- Masson, J. (2002) 'Researching children's perspectives: Legal Issues.' In A. Lewis and G. Lindsay (eds) *Researching Children's Perspectives*. Buckingham: Open University Press

- May, H. (2005) 'Whose participation is it anyway? Examining the context of pupil participation in the UK.' *British Journal of Special Education* Volume 32 Number 1, 29-34.
- Mellor, L. (2008) Creativity, originality, identity: Investigating computer-based composition in secondary school. *Music Education Research*, Volume 10, Issue 4, pp. 451-472.
- MENC (2004) A Research Agenda for Music Education.
<http://www.menc.org/information/research/agenda.html> [last accessed 15.06.2006]
- Miles, M. B. and Huberman, A. M. (1994) *Qualitative Data Analysis: An Expanded Sourcebook* (2nd edition) Sage Publications: London
- Mills, J. (1993) *Music in Primary School*. (2nd Edition) Cambridge University Press: Cambridge
- Mills, J. (1996a) 'Starting at Secondary School' *British Journal of Music Education* Volume 13, Number 1, Page 5.
- Mills, J. (1996b) 'Music Development in the Primary Years' in G. Spruce (Ed) *Teaching Music*. Open University Press/Routledge: London
- Mills, J. (1997) 'Music Inspection 1995.96, main findings' *YES magazine*, Number 26, Page 3
- Mizen, P. (2004) *The Changing State of Youth*. Palgrave/Macmillan: Basingstoke
- Montgomery, H. (2007) 'A Comparative Perspective' in M. J. Kehily (Ed) *Understanding Youth: Perspectives, Identities and Practice*. Sage/Open University: London
- Moore, D.G., Burland, K., and Davidson, J.W. (2003) 'The Social Context of Musical Success: A Developmental Account.' *British Journal of Psychology* Vol. 94, 529-549
- Morrison, C. and McCulloch, C. (1997) A report on the James Gillespie's High School 'Partners in Change' project (Edinburgh, James Gillespie's High School/TASC Agency).
- Morrow, V. (1999) 'We are people too: Children's and young people's perspectives on children's rights and decision making in England.' *International Journal of Children's Rights*, Volume 7, 149-170.
- Mort, F. (2000) *Dangerous Sexualities: Medico-Moral Politics in England since 1830*. London: Routledge
- Murray Schafer, R. (1979) *The Rhinoceros in the Classroom*. Universal Edition Ltd: Canada
- (NACCCE (1999) *All Our Futures: Creativity, Culture and Education*. National Advisory Committee on Creative and Cultural Education/DfEE: London
- National Statistics Online at <http://www.statistics.gov.uk> [last accessed 14.07.2008]
- Nayak, A. and Kehily, M.J. (1996) 'Playing it straight: masculinities, homophobia and schooling.' *Journal of Gender Studies*, Volume 5, No. 2, 211-30
- Nickerson, R. S. (1999) 'Enhancing Creativity' in R. J. Sternberg (Ed) *Handbook of Creativity*. Cambridge University Press: Cambridge
- Nieto, S. (1994) 'Lessons from students in creating a chance to dream'. *Harvard Educational Review* Volume 64, Number 4, Page 396.
- Nixon, J. (1996) *Encouraging Learning: Towards a theory of the learning school*. Open University Press.
- North, A.C., Hargreaves, D.J., and O'Neill, S.A. (2000) 'The importance of music to adolescents.' *British Journal of Educational Psychology*, 70, 255-272
- North, A.C. and Hargreaves D.J. (2007) 'Lifestyle correlates of musical preference: 1. Relationships, living arrangements, beliefs and crime.' *Psychology of Music*, Vol. 35 No. 1, 58-87
- O'Neill, S. A. (1997) 'Gender and Music' in D. J. Hargreaves and A. C. North (Eds) *The Social Psychology of Music*. Oxford University Press: Oxford

- O'Neill, S.A (1999) 'Flow theory and the development of musical performance skills.' *Bulletin of the council for Research in Music Education*, 141, 129-134
- O'Neill, S.A. (2002) 'The Self-Identity of Young Musicians' in MacDonald, R.A.R., Hargreaves, D.J. and Miell, D. (Eds) *Musical Identities*. Oxford University Press: Oxford
- O'Neill, S.A. (2006) 'Positive Youth Musical Engagement' in G. McPherson (Ed) *The Child as Musician: A Handbook of Musical Development*. Oxford: Oxford University Press
- O'Neill, S. A. and Boulton, M. J. (1995) 'Is there a gender bias towards musical instruments?' *Music Journal*, 60, 358-359
- O'Neill, S. A. and Boulton, M. J. (1996) 'Boys' and girls' preference for musical instruments: a function of gender?' *Psychology of Music* Volume 24, 171-183
- O'Neill, S. A. and Green, L. (2001) 'Social groups and learning in music education.' In BERA Music Education Review Group. *Mapping Music Education Research in the UK* (pp. 26-31) Southwell, Notts: British Educational Research Association.
- O'Neill, S. A. and Sloboda, J. A. (1997) 'The effects of failure on children's ability to perform a musical test.' *Psychology of Music*, Vol. 25, 18-34
- Office for National Statistics (2006) www.statistics.gov.uk [last accessed 01.07.2008]
- OfSTED (2001) 1999-2000 Standards and Quality in Education: The Annual Report of Her Majesty's Chief Inspector for Schools. London:HMSO
- OfSTED (2001) Subject Reports 1999/00: Secondary Music. HMI 381 Office for Standards in Education
- OfSTED (2002a) Subject Reports 2000/01: Music in Secondary Schools. HMI 384.Office for Standards in Education
- OfSTED (2002b) Subject Reports Series 2001/02: Music in Secondary Schools. E-Publication HMI 811. Office for Standards in Education. <http://www.ofsted.gov.uk> [last accessed 23.08.2007]
- OfSTED (2004) Subject Reports 2002/03: Music In Secondary Schools. HMI 1981.Office for Standards in Education
- OfSTED (2004) LEA Inspection Framework: 2004 <http://www.ofsted.gov.uk> [last accessed 14.03.2007]
- OfSTED (2005) Subject Reports: Music in Secondary School HMI 2328 http://live.ofsted.gov.uk/publications/annualreport0304/subject_reports/secondary/music.html [last accessed 10.03.2007]
- OfSTED (2006) The Annual Report of Her Majesty's Chief Inspector of Schools 2005/06 http://www.ofsted.gov.uk/assets/Internet_Content/Shared_Content/Files/annualreport0506 [last accessed 10.03.2007]
- Olsson, B. (1997) 'The Social Psychology of Music Education' in D.J. Hargreaves and A. C. North (Eds) *The Social Psychology of Music*. Oxford University Press: Oxford.
- Paechter, C. (2001) 'Using Poststructuralist Ideas in Gender Theory and Research' in Francis, B. and Skelton, C. (Eds) *Investigating Gender: Contemporary Perspectives in Education*. Open University Press: Buckingham
- Paechter, C. (2007) 'Discourses of Masculinity and Femininity: Implications for equality and difference' in M. Reiss, R. DePalma and E. Atkinson (Eds) *Marginality and Difference in Education and Beyond*. Stoke on Trent: Trentham Books
- Palladino, G. (1996) *Teenagers: an American History*. Basic Books: New York
- Pajares, F. (1996) 'Self-efficacy beliefs in academic settings.' *Review of Educational Research*, Vol. 66, No.4, 543-578
- Parncutt, R. (2006) 'Prenatal Development' in G. McPherson (Ed) *The Child as Musician: A Handbook of Musical Development*. Oxford: Oxford University Press

- Patton, M. Q. (1990) *Qualitative evaluation and research methods* (2nd edition). Newbury Park, CA: Sage.
- Paynter, J. (1982) *Music in the Secondary School Curriculum: Trends and Developments in Class Music Teaching*. Cambridge: Cambridge University Press.
- Peacock Jezic, D. (1988) *Women Composers: The Lost Tradition Found*. Second Edition. The Feminist Press: New York
- Pickering, J. (1997) 'Involving Pupils' *The School Improvement Network: Research Matters*. Institute of Education, University of London.
- Pitts, A. and Kwami, R.W. (2002) Raising students' performance in music composition through the use of information and communication technology (ICT): A survey of secondary schools in England. *British Journal of Music Education* Volume 19, Number 1, pp.61-71.
- Pitts, S. E. (2000) *A Century of Change In Music Education: Historical perspectives on contemporary practice in British secondary school music*. Oxford University Press: Oxford
- Pitts, S. E. (2001) 'Investigating the Transition Between School and University Music Education.' Paper presented at the Research in Music Education Conference, University of Exeter.
- Plummeridge, C. (1991) *Music Education in Theory and Practice*. Falmer Press: London
- Plummeridge, C. (1997) 'The Rights and Wrongs of School Music: A brief comment on Malcolm Ross's paper.' *British Journal of Music Education* Volume 14, Number 1, Page 25
- Pratt, G. (1996) 'Equal opportunities in music' in *Teaching Music in the National Curriculum* In G. Pratt (Ed) National Curriculum Music Working Group. Heinemann: London
- Priest, P. (1989) 'Playing by ear: Its nature and application to instrumental learning' in *British Journal of Music Education* Volume 6, Number 2, Page 173.
- Pugh, K.J. and Bergin, D.A. (2005) 'The Effect of Schooling on Students' Out-of-School Experience. *Educational Researcher*. Number 12, Vol. 34, 15-23.
- QCA (1999) *The Review of the National Curriculum in England: The Consultation Materials*. London: Qualification and Curriculum Authority
- QCA (2003) *Changes to the Key Stage 4 Curriculum* QCA
- QCA (2007) *The Secondary Curriculum Review*
http://www.qca.org.uk/secondarycurriculumreview/subject/ks3/music_36.x
- QCA (2008) Identifying talented pupils: Music http://www.qca.org.uk/qca_2296.aspx [last accessed 14.08.2008]
- Raudenbush, S. (2005) 'Learning from Attempts to Improve Schooling: The Contribution of Methodological Diversity.' *Educational Researcher*. Vol.34, 25-31.
- Redman, P., Epstein, D., Kehily, M.J. and Mac an Ghaill, M. (2002) 'Boys bonding: same sex friendship, the unconscious and heterosexual discourse'. *Discourse: Studies in the Cultural Politics of Education*, Vol. 23, No. 2, 179-191
- Regelski, T.A. (2005) 'On the Value of School Music' *International Society for Music Education* at <http://www.isme.org/article/articleprint/190/-1/26/>
- Richards, C. (1998) *Teen Spirits: Music and Identity in Media Education*. University College London Press: London
- Riley, K.A and Rustique-Forrester, E. (2002) *Working with disaffected students: Why students lose interest in school and what we can do about it*. Paul Chapman Publishing London
- Robb, M. (2007) 'Gender' in M. J. Kehily (Ed) *Understanding Youth: Perspectives, Identities and Practice*. Sage/Open University: London

- Roberts, C. (2005) Case Studies. Reflect Online Issue 3 National Research and Development Centre <http://www.nrdc.org.uk/content.asp?CategoryID=771> [last accessed 04.03.2008]
- Robson, C. (1999) *Real World Research: A resource for social scientists and practitioner-researchers*. Blackwell: Oxford.
- Roche, J. (1996) 'The Politics of Children's Rights' in J. Brannen and M. O'Brien (eds) *Children in Families: Research and Policy*. London: Falmer Press.
- Roe, K. (1987) 'The School and Music in Adolescent Socialisation' in J. Lull (Ed) *Popular Music and Communication* Sage Publications: Newbury Park
- Roe, K. (1995) 'Adolescents' use of socially disvalued media: towards a theory of media delinquency.' *Journal of Youth and Adolescence*, Volume 24, 617-631
- Rose, S.A. and Blank, M. (1974) 'The potency of context in children's cognition: and illustration through conservation.' *Child Development*, 45, 499-502
- Ross, M. (1995) 'What's Wrong With School Music?' *British Journal of Music Education* Volume 12, Number 3, 185-201.
- Rudduck, J., Chaplain, R. and Wallace, G. (1996) *School Improvement: What Can Pupils Tell Us?* London: David Fulton
- Rudduck, J. and Flutter, J. (2000) 'Pupil Participation and Pupil Perspective: Carving a new order of experience' *Cambridge Journal of Education*, Vol. 30, No, 1, Page 75.
- Rudduck, J. (2001) 'Students and School Improvement: Transcending the cramped conditions of the time'. *Improving Schools*, 4, 2, 7-16
- Rudduck, J. (2003) 'The transformative potential of consulting young people about teaching, learning and schooling.' *Scottish Educational Review*, 34, 2, 123-137
- Rudduck, J. (2004) *How to improve your school: Giving Pupils a Voice*. London: Continuum
- Russell, P. A. (1997) 'Musical Tastes in Society' in D. J. Hargreaves and A. C. North (Eds) *The Social Psychology of Music*. Oxford University Press: Oxford
- Rutter, M., Graham, P. Chadwick, O. and Yule, W. (1976) 'Adolescent turmoil: fact or fiction?' *Journal of Child Psychology and Psychiatry*, Volume 17, 35-56
- Rutter, M., Maughan, B., Mortimer, P. and Ouston, J. (1979) *Fifteen Thousand Hours: Secondary Schools and Their Effects on Children* London: Open Books
- Rutter, M. and Smith, D. (1995) *Psychosocial disorders in young people*. John Wiley: Chichester
- Saarikallio, S. and Erkkila, J. (2007) 'The Role of Music in Adolescents' Mood regulation.' *Psychology of Music* Volume 35, Number 1, 88-109
- Sadler, D. R. (1981) 'Intuitive Data Processing as a Potential Source of Bias in Educational Evaluation'. *Educational Evaluation and Policy Analysis*. Volume 3 Page 25
- Salmon, P. (1998) *Life at School: Education and Psychology*. Constable: London
- Sapsford, R. and Abbott, P. (1996) 'Ethics, Politics and Research' in R. Sapsford and V. Jupp (Eds) *Data Collection and Analysis*. Sage Publication/ Open University Press: London
- Savage, J. (2005) Sound 2 Picture: Developing compositional pedagogies from the sound designer's world. *Music Education Research*. Volume 7, Number 3, pp.331-348.
- Savin-Williams, R.C., and Berndt, T.J. (1990) 'Friendship and peer relations during adolescence.' In S. Feldman and G. Elliott (Eds) *At the Threshold: The Developing Adolescent* Cambridge: Harvard University Press
- SCAA (1996) *Consistency in Teacher Assessment: Exemplification of Standards, Music: Key Stage 3*. London: School Curriculum and Assessment Authority Publications
- SCAA (1997) *Arts, Humanities and Language in Key Stages 3 and 4*. London: School Curriculum and Assessment Authority Publication.

- Schofield, J. W. (2000) 'Increasing the Generalizability of Qualitative Research' in R. Gomm, M. Hammersley and P. Foster (Eds) *Case Study Method: Key issues, key texts*. Sage Publications: London
- Schunk, D.H. (1982) 'Effects of effort attributional feedback on children's perceived self-efficacy and achievement.' *Journal of Educational Psychology*, 74, 548-556
- Schutz, A. (2005) 'Theory Illuminates (and Conceals): A Response to the Critique by Samantha Caughlan.' *Educational Researcher* No3 Volume 34 pp.17-19
- Sedgwick, E. K. (1985) *Between Men: English Literature and Male Homosocial Desire*. Columbia University Press: London
- Sebald, H. (1986) 'Adolescents' shifting orientation towards parents and peers: A curvilinear trend over recent decades.' *Journal of Marriage and the Family*, Vol. 48, 5-13
- Shaw, S.M., Kleiber, D.A., and Caldwell, L.L. (1995) 'Leisure and identity formation in male and female adolescents: a preliminary examination.' *Journal of Leisure Research*, 27, 245-263
- Shehan Campbell, P. (2002) 'The Musical Cultures of Children' in L. Bresler and C. Marme Thompson (eds) *The Arts in Children's Lives: Context, Culture and Curriculum*. Dordrecht: Kluwer Academic Publishers
- Silverman, D. (1993) *Interpreting Qualitative Data: Methods for analysing talk, text and interaction*. Sage Publication: London
- Simons, H. (1981) 'Conversation piece: The practice of interviewing in case study research' in C. Adelman, (ed) *Uttering, Muttering: Collecting, Using and Reporting Talk for Social and Educational Research*. London: Grant McIntyre
- Sinclair-Taylor, A. (2002) 'The UN Convention on the Rights of the Child: Giving children a voice' In A. Lewis and G. Lindsay (eds) *Researching Children's Perspectives*. Buckingham: Open University Press
- Skeggs, B. (1997) *Formations of Class and Gender: Becoming Respectable*. London: Sage
- Skelton, C. (2001) 'Typical Boys? Theorizing Masculinity in Educational Settings' in Francis, B and Skelton, C. (Eds) *Investigating Gender: Contemporary Perspectives in Education*. Open University Press: Buckingham
- Skelton, K.D. (2004) 'Should We Study Music and/or as Culture?' *Music Educational Research* 6 (2) 169-177.
- Sloboda, J. A. (1985) *The Musical Mind: The Cognitive Psychology of Music*. Oxford University Press: Oxford.
- Sloboda, J. A. Davidson, J. W. Howe, M. J. A. and Moore, D.G. (1994) 'Is everyone musical?' In *The Psychologist* Volume 7 Page 349
- Sloboda, J. A. and Davidson, J. (1996) 'The Young Performing Musician' in I. Deliege and J. A. Sloboda (Eds) *Musical Beginnings: Origins and Development of Musical Competence*. Oxford University Press: Oxford
- Sloboda, J.A. (2001) *Emotion, Functionality and the Everyday Experience of Music: Where does music education fit?*
- Sloboda, J.A., O'Neill, S.A. and Ivaldi, A. (2001) 'Functions of music in everyday life: an exploratory study using the Experience Sampling Method.' *Musicae Scientiae*, Vol. 5, 9-32.
- Smith, M.K. (1994) *Local Education: Community, conversation, praxis*. Buckingham: Open University Press.

- Smith, J. (2000) Schools Minister finds out what young people want. London: DfEE
<http://www.dfes.gov.uk/news> [last accessed 12.08.2008]
- Soep, E. (2005) 'Making Hard-Core Masculinity: Teenage Boys Playing House' in S. Maira and E. Soep (Eds) *Youthscapes: The Popular, the National. The Global*. Philadelphia: University of Pennsylvania Press
- SooHoo, S. (1991) 'Transforming classrooms/school through student voice' Claremont Reading Conference
- Sosniak, L. A (1990) 'The tortoise, the hare, and the development of talent' in M. J. A. Howe (Ed) *Encouraging the Development of Exceptional Skills and Talents*. British Psychological Society: Leicester.
- Spence, S. (2006) *Expectation and Achievement of Black Caribbean Children in Secondary School Music Education*. Unpublished MA Thesis University of London.
- Spruce, G. (2002) *Teaching Music*. London: Routledge/Falmer.
- Stålhammar, B. (2003) 'Music Teaching and Young People's Own Musical Experience.' *Music Education Research*, 5 (1) 61-68.
- Stewart, L. and Williamon, A. (2008) 'What are the implications of neuroscience for musical education?' *Educational Research* Vol. 50, 177-186
- Strauss, A. L. and Corbin, J. (1990) *Basics of Qualitative Research: Grounded Theory Procedures and Techniques*. Sage Publications: California
- Stronach, I. (1996) 'Fashioning post-modernism, finishing modernism: Tales from the fitting room.' *British Educational Research Journal* 22(3), 359-373.
- Stunell, G. (2006) 'The Policy Context of Music in English Primary Schools: How Politics Didn't Help Music.' *Research Studies in Music Education*, 26, 2-21
- Stunell, G. (2008) 'Help, I'm worried about music! Perceptions of Generalist primary teachers in the context of the National Curriculum for Music in England.' Unpublished PhD thesis, Institute of Education, University of London.
- Swanwick, K. (1998) *Music Mind and Education*. London: Routledge.
- Swanwick, K. (1996a) 'Instrumental Teaching as Music Teaching' in G. Spruce (Ed) *Teaching Music*. London: The Open University Press/Routledge.
- Swanwick, K. (1996b) 'Some observations on research and music education'. In G. Spruce (Ed) *Teaching Music*. London: Open University Press/Routledge.
- Swanwick, K. (1996c) 'Music Education before the National Curriculum'. In G. Spruce (Ed) *Teaching Music*. London: Open University Press/Routledge.
- Swanwick, K. (1999) *Teaching Music Musically*. Routledge: London
- Swanwick, K. and Tilman, J. (1986) 'The sequence of musical development: a study of children's composition' in *British Journal of Music Education* Volume 3, Number 3 Page 305
- Swidler, A. (1986) 'Culture in Action: symbols and strategies.' *American Sociological Review*, 51, 273-286
- Tajfel, H. (1978) *Differentiation between Social Groups: Studies in Social Psychology of Intergroup Relations*. London: Academic Press
- Tajfel, H. (1979) 'An Integrative Theory of Intergroup Conflict' in W.G. Austin and S. Worchel (Eds) *The Social Psychology of Intergroup Relations*. Monterey, CA: Brooks Cole

- Tarrant, M., North, A.C., and Hargreaves, D.J. (2000) 'English and American adolescents' reasons for listening to music.' *Psychology of Music*, 28, 166-173
- Tarrant, M. North, A. and Hargreaves, D. (2002) 'Youth Identity and Music.' In *Musical Identities* (Eds) D. Hargreaves, M. Raymond, and D. Miell, Oxford: Oxford University Press.
- Tarras, M. (2007) 'Terminal terminology: the language of assessment.' In M. Reiss, R. Deplama and E. Atkinson (eds) *Marginality and Difference in Education and Beyond*. Stoke on Trent: Trentham Books
- Thomas, S., Smees, R. and Boyd, B. (1998) *Valuing Pupils' Views in Scottish Schools*. Policy Paper No. 3. The improving Schools' Effectiveness Project (London/Glasgow, Institute of Education, University of London/Quality in Education, University of Strathclyde).
- Thomson, R. (2007) 'Belonging' in M. J. Kehily (Ed.) *Understanding Youth: Perspectives, Identities and Practice*. Sage/Open University: London
- Thorne, B. (1993) *Gender play: Girls and boys in school*. New Brunswick: Rutgers University Press
- Took, K.J., and Weiss, D.S (1994) 'The relationship between heavy metal and rap music on adolescent turmoil: real or artefact?' *Adolescence*, Vol. 29
<http://www.questia.com/googlescholar.qst?docId=5000287943> [last accessed 19/09/2008]
- Trevarthen, C. (2002) 'Origins of Musical Identity: Evidence from Infancy for Musical Social Awareness' in *Musical Identities* (Eds.) D. Hargreaves, M. Raymond, D. Miell, Oxford: Oxford University Press.
- Verney, J.P. (1991) 'The Integrated Instrumental Teacher: Learning to play through performance, listening and composition.' *British Journal of Music Education* Volume 8, Number 3, Page 245
- Vulliamy, G. (1987) *Developing Theory in the Sociology of Music Education* in G. Walford, (Ed) *Doing Sociology of Education*. London: Falmer Press.
- Vulliamy, G. and Lee, E (1976) *Pop Music in School*. Cambridge: Cambridge University Press
- Walford, G. (1998) *Introduction: Research Accounts Count* in G. Walford, (Ed) *Doing Research about Education*. London: Falmer Press
- Walkerline, V., Lucey, H. and Melody, J. (2001) *Growing Up Girl: Psychosocial Explorations of Gender and Class*. Basingstoke: Palgrave
- Ward, S. and Overton, W. (1990) 'Semantic Familiarity, relevance and the development of deductive reasoning.' *Developmental Psychology* Volume 26, 488-493.
- Warrington, M. and Younger, M. (1996) 'Differential Achievement of Girls and Boys at GCSE: some observations from the perspective of one school.' *British Journal of Sociology of Education* Vol. 17, no.3, 299-313
- Weeks, J. (1980) *Sex, Politics and Society: The Regulation of Sexuality since 1800* (Second Edition) London: Longman
- Weeks, J. (1990) 'The Value of Difference' in J. Rutherford (Ed) *Identity, Community, Culture, Difference*. London: Lawrence and Wishart
- Welch, G.F. (2000) 'The Ontogenesis of Musical Behaviour: A Sociological Perspective.' *Research Studies in Music Education* Vol.14, No.1, 1-13.
- Welch, G.F. (2001) 'United Kingdom' in D. Hargreaves and A.C. North (eds) *Musical Development and Learning: The International Perspective*. London: Continuum.
- Welch, G.F. (2006) 'Singing and vocal development.' In G.E. McPherson (Ed) *The Child as Musician*. Oxford: Oxford University Press.

- Welch, G.F. and Adams, P. (2003) How is Music Learning Celebrated and Developed? BERA Professional User Research Review. Southwell, Notts: British Educational Research Association.
- Wengraf, T. (2006) *Qualitative Research Interviewing: Biographic, Narrative and Semi-structured Methods*. London: Sage
- Wiggins, J. (1999) Teacher control and creativity. *Music Educator Journal* Volume 85, pp 30-35.
- Wilson, M. (1996) 'Asking Questions' in R. Sapsford and V. Jupp (Eds) *Data Collection and Analysis*. Sage Publication/ Open University Press: London
- Winnicott, D.W. (1969) 'Adolescent process and the need for personal confrontation' *Paediatrics* Vol.44, No.5, 752-756
- Winnicott, D.W. (1989[1968]) 'Contemporary concepts of adolescent development and their implications for higher education' in *Playing and Reality*. New York:Routledge
- Wittig, M. (1992) 'The Category of Sex' in M. Wittig (Ed) *The Straight Mind and other essays*. Boston: Beacon Press
- Wood, D. Bruner, J.S. and Ross, G. (1976) 'The Role of Tutoring in Problem Solving.' *Journal of Child Psychology and Psychiatry* Vol. 17, 89-100
- Woods, P. (1977) 'Teaching for Survival' in Woods, P. and Hammersley, M. (Eds) *School Experience*. Beckenham: Croom Helm.
- Wright, R. (2001) 'Gender and Achievement in Music Education: The View from the Classroom.' *British Journal of Music Education*. Volume 18, Number 3, 275-291
- Youniss, J. (1999) 'Children's friendships and peer culture' in M. Woodhead, D. Faulkner and K. Littleton (Eds) *Making Sense of Social Development*. London: Routledge/Open University
- Zillman, D. and Gan, S. L. (1997) 'Musical Taste in Adolescence' in D. J. Hargreaves and A. C. North (eds) *The Social Psychology of Music*. Oxford: Oxford University Press.

Appendix A: Questions List for School A

Questions and Prompts Used In Discussion Groups (n=28) in School A
(See Chapter Five, Table 5.1)

The first question was asked of all groups. Pupils were invited to talk and then record their thoughts on sheets of paper. The number of prompts used depended on the amount of time taken to discuss and record thoughts.

Why do we learn music in school?

What does music mean to you?

Would you like music lessons to change? If so, tell me how and if you can, why?

What do you achieve in music lessons?

Is music fun?

Questions Used In Focused Interviews (n=15) in School A
(See Chapter Five, Table 5.1)

These questions were written on pieces of card and given to the pupils who chose which issues to address. Pupils also had the choice to readdress the questions used for group discussion if they felt that to be more appropriate. Interviews lasted between 30 and 45 minutes during which time as few or a many issues as the pupil wanted could be covered. Topics not specified could be introduced as the pupil wanted.

What do you think about music in school?

Does music in school make sense to you?

Does the setting in which you learn about music make you feel differently towards it?

If you had a magic wand that you could only use for music lessons, what would you wish for?

Why do schools include music on the timetable?

What difference does music make to you as an individual?

How do you think others think of you in terms of your musical ability?

How do you think others think of you in terms of your musical tastes?

Will you continue to be involved with music as you get older? If so, how?

Appendix B: Questions used in School B

Questions Used In Focused Interviews (n=147) in School B

These questions were designed following the interview sessions at School A and the subsequent analysis of interview transcripts (n=15). They reflect the directions that pupils took in their answers to the questions used in School A. In order to strike a balance between accessing what pupils' thought and designing a formal interview structure that would fit into the restrictions of the timetable and classroom, these questions were found to encourage response but maintain focus.

So, what do you think about music in school?

What about music outside of school?

Do you enjoy performing?

Do you get on with your music teacher?

Do you enjoy music lessons?

How do you feel after a music lesson?

What does your family think about music?

Are you musical?

What does it mean to be musical?

Do you enjoy music lessons more or less, than you used to? Can you tell me why?

What's the best thing about music lessons?

What's the worst thing about music lessons?

Appendix C: Handout for Pupils (All Schools)

What it means to take part in the “Music in School” research

Please take a minute or two to read through this sheet. If you don't understand, please ask. It is important that you feel comfortable taking part in the research and that you know how the data (the information you give) will be used.

- All participants will remain anonymous. This means that your name will not be used to identify who you are but bear in mind that people who know you very well might be able to guess who you are if they read the report.
- All participants have the opportunity to verify statements when the research is in the draft form. This means that after you have spoken in a group or by yourself to the researcher you can read the transcript for yourself. A transcript is a written record of what was said. If you do not agree with what is written or would like for something you said to be removed, it can be changed for you.
- All participants will be able to view the final report. This means that when the report is finished your Head teacher has agreed for a copy to be kept in school so that any pupil who would like to read it can do so.
- The research is to be assessed by the University of London, Institute of Education for examination purposes. This means that the report will be read by lecturers at the Institute of Education who are interested in how the research was carried out. Parts of the report might be published so that other people can hear about the work.
- The research is focused on pupil perceptions of music at Key Stage 3 and possible implications of such on take up rates at Key Stage 4. It is hoped that the final report will be of benefit to the school in the process of Key Stage 3 re-evaluation. This means that the school can use the information you give about how you feel towards music to help think about changes in the way lessons are taught and organised.

Appendix D: Pupil Questionnaire (School A)

Thinking About Music

You have been asked to take part in a piece of research that is trying to find out how students of your age feel about certain aspects of their school lives.

Before you begin you will be given time to look through these questions and ask any questions that you might have. If there is something that you do not understand, please ask.

The following questions ask you to give details about your feelings towards school and in particular some of the subjects you study. Most of the questions ask you to draw a circle around the option that matches your answer best.

For example 1) How many lessons of French do you have a week?

- One lesson.
- Two lessons.
- Three lessons.

Some questions ask for you to fill in a word or two.

For example 2) I havelessons of French every week.

Some others ask you to write a sentence or two about how you feel.

For example 3) I think learning to speak a foreign language is.....
.....

If there is a question you do not need to answer, you will be asked to skip to the next relevant question.

For example Skip to question 6

If you would find it easier to say your ideas rather than write them down tell the person who gave you this form and arrangements will be made for you to do that.

If there is anything you would like to say about the questions or the issues raised in this questionnaire please write your comments on the back of this page.

1) Do you consider yourself to be a musician?

- Yes
- No
- I'm not sure

2) Can you play a musical instrument?

- Yes, I play the
- No, but I can sing.
- Well, I used to play the
- No, but I would like to play the
- No. (Skip to question 24)

3) Are you being taught to play an instrument or sing at the moment?

- Yes, I am being taught to play the
- Yes, I have singing lessons.
- No, but I used to be taught the
- No, but I would like to play the(Skip to question 12)
- No, I taught myself the(Skip to question 16)

4) My lessons are/were...

- daily
- weekly
- fortnightly
- monthly
- other (please tell me when)

5) My lessons take/took place...

- in school
- at home
- other (please tell me where)

6) My lessons last/lasted...

- 10 minutes
- 15 minutes
- 20 minutes
- 25 minutes
- other (please tell me how long.....)

7) My lessons take/took place during...

- lesson time
- break or lunchtime
- the weekends
- before school
- after school

8) How long have you been having lessons for? If you used to be taught an instrument, but have since stopped, tell me how long you had lessons for.

- Between 0 and 6 months.
- Between 7 and 12 months.
- Between 1 and 2 years.
- 2 years or more.
- I didn't have lessons, I taught myself. (Skip to question 16)

9) Are you still having lessons?

- Yes (skip to question 16)
- No

10) Why did you stop having lessons?

- I stopped having lessons because.....

.....
.....

11) What (if anything) would persuade you to have lesson again?.....

.....
.....
.....
.....(Thank you. Now skip to question 16)

12) Have you had the opportunity to try playing the instrument yet?

- No
- Yes. Tell me about it

.....
.....

13) Do you know someone who plays the same sort of instrument already?

- No. (skip to question 15)
- Yes.

14) Is the person who plays the instrument already....

- A friend
- A relative
- A teacher
- A professional musician
- Other

15) Why do you think you would like to play that particular instrument?.....

.....
.....
.....
.....(now Skip to question 24)

16) Each week I practice/practiced for...

- **Less than 10 minutes.**
- **between 15 and 30 minutes.**
- **between 35 and 45 minutes.**
- **between 50 and 75 minutes.**
- **An hour and a half or more.**

If you sing rather than play an instrument, please skip to question 23.

17) Does the instrument that you play or used to play...

- **belong to you?**
- **belong to another member of your family?**
- **belong to your school?**
- **belong to a music shop?**
- **belong to someone else?**

18) Do you still have the instrument you used to play?

- **Yes.**
- **Yes, but the instrument is broken.**
- **No, I gave back the instrument (skip to question 24)**
- **No, the instrument was sold (skip to question 24)**
- **Yes, but another member of my family plays it now.**

19) Do you still play the instrument?

- **All the time.**
- **Quite a bit.**
- **Occasionally.**
- **Hardly ever.**
- **Never. (skip to question 24)**

20) Where do you play your instrument most?

- **At home.**
- **At school.**

21) Who do you tend to play your musical instrument with?

- **Others in your class or school.**
- **Your friends.**
- **Your brothers or sisters.**
- **Your parents or an adult who looks after you.**
- **I play by myself.**

22) Do you bring your instrument into school to play?

- **All the time.**
- **Quite often.**
- **Occasionally.**

- Hardly ever.
- Never. (skip to question 24)

23) Do you play more often...

- During classroom lessons.
- During break and lunchtimes.
- After the school day, but at school activities.
- At home.

24) How important (if at all) do you feel being able to play a musical instrument is?

.....

.....

.....

.....

.....

.....

Thank-you for your help. Please put your completed form into the box marked 'replies' which can be found in the music room. If you would like to take part in a discussion group, please fill in the form below, detach it from the rest of the questionnaire and hand it to your music teacher.

Tear along the dotted line.

Name:

Form Group:

I would/would not* like to take part in a discussion group with other members of my class/year group to talk about music lessons and music in and out of school.

***Delete as applicable.**

Appendix E: Pupil Questionnaire 2 School B

What do you need to know or do to be a musician?

- You have been selected to take part in a study of Year 9 pupils to see what skills and abilities you need to study music. Your answers could help us to understand how to improve things in the future.
- The research is being carried out by a student of the Institute of Education at the University of London. Your music teacher will be able to tell you about the findings of the research.
- There are no right or wrong answers, but we need you to be honest.
- If you don't understand – just ask.
- Thank you for helping – it will make a difference.
- Your answers will remain anonymous. This means that what you will not be identified by name. The details below are needed so that we can make sure as many of your year group are involved as possible.
- Please write your name here

What do you need to know or do to be a musician?

- When you have finished reading this page, have a look at the next page. It might look a little odd. Don't worry – just ask.
- Pupils from your school have suggested things that a pupil who wants to take GCSE Music should be able to do, or should know about.
- Imagine that you, or someone you know well, is thinking of taking GCSE Music. What would it be good for you to be able to do?
- Read through each skill and decide if you think it's important. For example, should you be able to play an instrument or sing?
- If you don't understand what something is – just ask.
- To tell me what you think, colour in the circles. If you colour in one circle, you are telling me that it is a skill you wouldn't need. If you colour in ten circles, you are telling me it's a very important skill. If you colour in five circles you are telling me that it's a good skill to have but not that important. Again, don't worry – just ask.
- Thank you.

Read through the text. For each section,
colour in the number of circles that best
describe what you think.

I think the ability to work with others is...

Not Important Quite important Important Very important

☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐

I think that being able to play an instrument is...

Not Important Quite important Important Very important

☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐

I think performing regularly is...

Not Important Quite important Important Very important

☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐

I think performing in different places with different people
is...

Not Important Quite important Important Very important

☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐

I think the ability to improvise is...

Not Important Quite important Important Very important

☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐

I think that being able to sing is...

Not Important Quite important Important Very important

☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐

I think being able to play the keyboard or piano is...

Not Important Quite important Important Very important

☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐

I think being able to compose is...

Not Important Quite important Important Very important

☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐

Read through the text. For each section,
colour in the number of circles that best
describe what you think.

I think knowing about other styles of music is...

Not Important Quite important Important Very important

☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐

I think that being able to use ICT is...

Not Important Quite important Important Very important

☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐

I think being able to conduct is...

Not Important Quite important Important Very important

☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐

I think knowing the history of music is...

Not Important Quite important Important Very important

☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐

I think being able to listen to and analyse music is...

Not Important Quite important Important Very important

☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐

I think that being able to write music down is...

Not Important Quite important Important Very important

☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐

I think being able to read musical notation is...

Not Important Quite important Important Very important

☐ ☐ ☐ ☐ ☒ ☐ ☐ ☒ ☐ ☐

I think being able to work by yourself is...

Not Important Quite important Important Very important

☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐

Appendix F: Pupil Questionnaire 3 School B

Music: What do you know and what can you do?

- You have been selected to take part in a study of Year 9 pupils to see what musical skills and abilities you have. Your answers could help us to understand how to improve things in the future.
- The research is being carried out by a student of the Institute of Education at the University of London. Your music teacher will be able to tell you about the findings of the research.
- There are no right or wrong answers, but we need you to be honest.
- If you don't understand – just ask.
- Thank you for helping – it will make a difference.
- Your answers will remain anonymous. This means that what you will not be identified by name. The details below are needed so that we can make sure as many of your year group are involved as possible.
- Please write your name here

Music: What do you know and what can you do?

- When you have finished reading this page, have a look at the next page. It might look a little odd. Don't worry – just ask.
 - You have already completed one form like this. This time tell me what **you** can do. What are you good at? How good are you?
 - Read through each skill and think how good you are at...singing or playing the keyboard. Are you very good, quite good, not very good, pretty awful really or maybe you haven't even heard of the skill or ability.
 - If you don't understand what something is – just ask.
 - To tell me how good you think you are, colour in the circles. If you colour in one circle, you are telling me that you cannot do this thing or don't have the ability. If you colour in ten circles, you are telling me you are very good at this skill. If you colour in five circles you are telling me that you are about average, neither good nor bad. Again, don't worry – just ask.
 - Thank you.
-

Read through the text. For each section, colour in the number of circles that best describe what you think.

Working with others. Are you...

Not very good Quite good Good very good
☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐

Playing an instrument. Are you....

Not very good Quite good Good very good
☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐

Performing in front of people regularly. Are you...

Not very good Quite good Good very good
☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐

Performing in different places with different people. Are you...

Not very good Quite good Good very good
☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐

Improvising. Are you...

Not very good Quite good Good very good
☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐

Singing. Are you...

Not very good Quite good Good very good
☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐

Playing the keyboard or piano. Are you...

Not very good Quite good Good very good
☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐

Composing. Are you...

Not very good Quite good Good very good
☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐

Read through the text. For each section, colour in the number of circles that best describe what you think.

Knowing about other styles of music. Do you...

Know nothing really Know a little Know quite a lot Know a lot

☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐

Using ICT in music. Do you...

Know nothing really Know a little Know quite a lot Know a lot

☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐

Conducting. Do you...

Know nothing really Know a little Know quite a lot Know a lot

☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐

The history of music. Do you...

Know nothing really Know a little Know quite a lot Know a lot

☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐

Listening to and analysing music. Are you...

Not very good really Quite good Good Very good

☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐

Writing music down, or notating music. Are you...

Not very good really Quite good Good Very good

☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐

Reading music. Are you...

Not very good really Quite good Good Very good

☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐

Working by yourself. Are you...

Not very good really Quite good Good Very good

☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐

Appendix G: Pupil Questionnaire 4 School B and School C

What do you think of music at school?

- You have been selected to take part in a study of Year 9 pupils to see what you really think about Key Stage 3 music. Your answers could help us to understand how to improve things in the future.
- The research is being carried out by a student of the Institute of Education at the University of London. Your music teacher will be able to tell you about the findings of the research.
- There are no right or wrong answers, but we need you to be honest.
- If you don't understand – just ask.
- Thank you for helping – it will make a difference.
- Your answers will remain anonymous. This means that what you will not be identified by name. The details below are needed so that we can make sure as many of your year group are involved as possible.
- Please write your name here

Read through the text. For each question, colour in the circle next to the statement that best describes what you think.

You are asked to perform in front of the rest of the class.

Do you ...

- ☐ do anything to avoid performing.
- ☐ feel stressed and very scared.
- ☐ feel confident.
- ☐ feel stressed and a bit scared.
- ☐ feel confident but a bit stressed.

You are given a task to complete in groups during a music lesson. Do you...

- ☐ use the time to talk with your friends.
- ☐ find something else to do.
- ☐ wait for someone else to suggest something.
- ☐ start trying out ideas by yourself.
- ☐ start to organise the others and suggest ideas.

You are asked to compose a piece of music.

Do you...

- ☐ ask your teacher for help or ideas.
- ☐ experiment and see what happens.
- ☐ sit and wait for the end of the lesson.
- ☐ know exactly what to do and get on with it.
- ☐ ask your friends for help or ideas.

Your friend asks you for some help with their composition.

Do you...

- ☐ tell them to ask the teacher.
- ☐ listen to their work and suggest a couple of ideas.
- ☐ shrug your shoulders – you don't have a clue either.
- ☐ have a chat about something completely different.
- ☐ play them your work and explain how you did it.

Read through the text. For each question, colour in the circle next to the statement that best describes what you think.

You are asked to perform a piece of music. Where would you prefer to play?

- ☐ At home with your family.
- ☐ Outside of school with your friends.
- ☐ Nowhere.
- ☐ In the music classroom with your class.
- ☐ At a concert with an audience.

How would your closest friends describe you in music lessons? Would they say you...

- ☐ are really talented but a bit full of yourself.
- ☐ are a good laugh but can disrupt the lessons.
- ☐ try hard and don't mind making the odd mistake.
- ☐ are talented and enjoy performing.
- ☐ don't make too much effort because it's not worth it.

Which of these descriptions is most like you?

- ☐ I love listening to music.
- ☐ I am a self-taught musician.
- ☐ Music isn't that important to me.
- ☐ I am a musician.
- ☐ I love listening to music. I wish I could play or sing.

How do you think your family feel about music in school?

- ☐ You should do your best, but it doesn't matter.
- ☐ There are more important things to study.
- ☐ They would like you to take GCSE music.
- ☐ Music lessons are a waste of time.
- ☐ It's an important part of your education.

Appendix H: Categories Used in Coding

A - Pupil Response

- A1 Direct repetition of question
- A2 Agreement or positive response without qualification
- A3 Disagreement or negative response without qualification
- A4 Agreement or positive response with qualification
- A5 Disagreement or negative response with qualification
- A6 Inconclusive response
- A7 Undecipherable response
- A9 No response
- A10 Immediate response
- A11 Delayed response
- A12 Pushed response
- A13 Confirmation seeking
- A14 Challenging peers
- A15 Challenging interviewer
- A16 Unquestioning acceptance

B - Teaching Behaviour

- B1 Teaching style +/-
General comment made on teaching behaviour of style of teacher
- B1.1 Explanation +/-
Reference to teacher explaining a task or objective to a pupil
- B1.2 Modelling +/-
Reference to teacher modelling a skill or task
- B1.3 Repetition +/-
Reference to teacher being able or willing to repeat teaching behaviour
- B2 Teacher pupil relations +/-
Reference to the relationship between teacher and pupil
- B3 Authority +/-
Reference to pupils' perception of teacher's authority
- B4 Discipline +/-
Reference to use of discipline with classroom setting
- B5 Forms of assessment +/-
Reference to different forms of assessment used by teacher in classroom setting
- B6 Expectations +/-
Pupils' perception of teacher's expectations
- B7 Differentiation +/-
Pupils' perception of the teacher's use of differentiation in classroom setting
- B8 Providing challenge +/-
Pupils' perception of appropriateness of challenge in tasks set
- B9 Providing support +/-
Pupils' perception of teacher's provision of support in class
- B10 Providing inspiration +/-

- B11 Praise +/-
Pupils' perception of teacher's provision of inspiration in class
- B12 Reward +/-
Pupil's perception of teacher's use and allocation of praise in class
- B13 Commitment/Effort +/-
Pupils' perception of teacher's use of rewards in class
- Commitment/Effort +/-
Pupils' perception of teacher's commitment to subject and pupils

C - Learning Behaviour

- C1 Experimentation +/-
Pupil refers to experimentation as way of working in classroom setting
- C2 Creativity +/-
Pupil refers to being creative within classroom setting
- C3 Skill development +/-
Pupil refers to the development of musical skills
- C3.1 Sequential development +/-
Pupil refers to the development of increasingly complex skills over time
- C4 Understanding +/-
Pupil refers to deepening of understanding in music classroom
- C5 Physical involvement/embodiment +/-
Pupil refers to feeling physically involved with musical tasks
- C5.1 Communication through music
Pupil refers to the portrayal of emotion or communication through music
- C6. Intrinsic motivation +/-
Pupil refers to the existence of intrinsic motivation
- C6.1 Extrinsic motivation +/-
Pupil refers to the existence of extrinsic motivation
- C7 Developmental imperative +/-
Pupil refers to the need to improve and be able to demonstrate that skills have developed over time
- C8 Peer teaching +/-
Pupils refer to teaching musical skills to members of their class or year group
- C9 Accessing lesson objectives +/-
Pupils refer to understanding or relating to the learning objective of the lesson
- C9.1 Code cracking +/-
Pupils refers to use of language or assumed knowledge that denies them equal access to the learning objectives of the lesson
- C10 Disengagement +/-
Pupil refers to disengaging from the learning context
- C11 Engagement +/-
Pupil refers to engaging with the learning context
- C12 Commitment/Effort +/-
Pupil refers to commitment or effort made in music
- C13 Support seeking (teacher) +/-
Pupil refers to seeking support from their teacher
- C14 Support seeking (peers) +/-
Pupil refers to seeking support from peers
- C15 Support seeking (family) +/-
Pupil refers to seeking support from their family

- C16 Behavioural issues +/-**
Pupil refers to behavioural issues of themselves or others

D - Resources

- D1 Authenticity +/-**
Pupil refers to the authenticity of materials used in the music classroom
- D2 Provision +/-**
Pupil refers to the level, in terms of quantity or quality, of provision
- D3 Location +/-**
Pupil refers to the location or spatial arrangement of music classroom
- D4 Time +/-**
Pupil refers to the allocation of time devoted to music lessons

E - Personal Development

- E1 Independence +/-**
Pupil refers to feelings of independence or incidents that impact upon feelings of independence
- E2 Confidence +/-**
Pupil refers to feelings of confidence or incidents that impact upon feelings of confidence
- E3 Self perception +/-**
Pupil refers to perception of themselves in relation to music
- E4 Issues of gender +/-**
Pupil refers to perception of themselves or others, as female or male
- E5 Issues of sexuality +/-**
Pupil refers to perception of themselves or others, in terms of sexual identity
- E6 Age related changes +/-**
Pupil refers to perception of themselves or others, in relation to age related changes
- E7 Experiences/memories +/-**
Pupil refers to experiences or memories relating to their music education
- E8 Pride +/-**
Pupil refers to feelings of pride
- E9 Frustration +/-**
Pupil refers to feelings of frustration

F - Youth Culture

- F1 Peer relations +/-**
Pupil refers to relations between themselves and their peer group
- F2 Group identity +/-**
Pupil refers to factors that influence group identity within peer group
- F2.1 Group inclusion +/-**
Pupil refers to factors that influence group inclusion
- F2.2 Group exclusion +/-**
Pupil refers to factors that influence group exclusion

- F3 Relevance +/-
Pupil refers to issues of relevancy between individual and music classroom
- F4 Music as defence +/-
Pupil uses musical behaviour or identity as means of defence against criticism
- F5 Music as means of attack +/-
Pupil uses musical behaviour or identity as means of attack against others

G - Conceptual References

- G1 Universal musicality +/-
Pupil refers to music as a subject everyone can enjoy and achieve in
- G2 'Innate' ability +/-
Pupil refers to music as a subject only the 'talented' can achieve in
- G3 Hierarchy of knowledge +/-
Pupil differentiates between 'high' and 'low' status knowledge in music
- G4 Musical Voice +/-
Pupil refers to a need to express themselves through music
- G5 Notions of worth +/-
Pupil refers to subjects or skills in terms of inherent value
- G6 Knowledge/skills as commodity +/-
Pupil refers to subjects or skills in terms of market value
- G7 Secret garden of knowledge +/-
Pupil refers to subject of skills that require key knowledge to access them
- G8 School ethos +/-
Pupil refers to aspirations, commonly held beliefs or myths, reputation or mission statement of educational institution

H - Aspirations

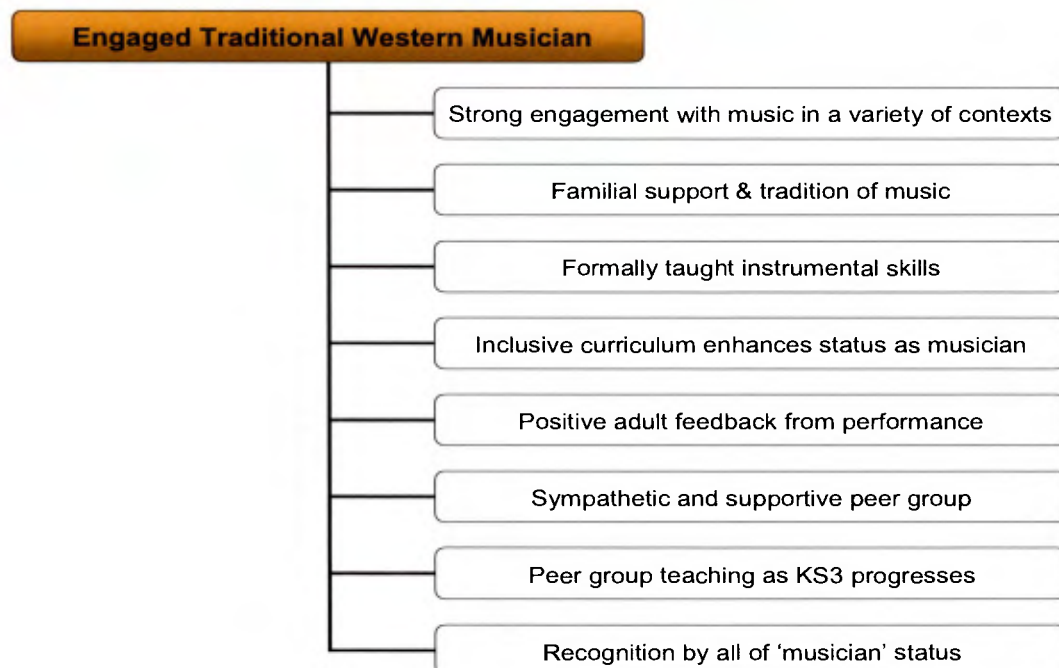
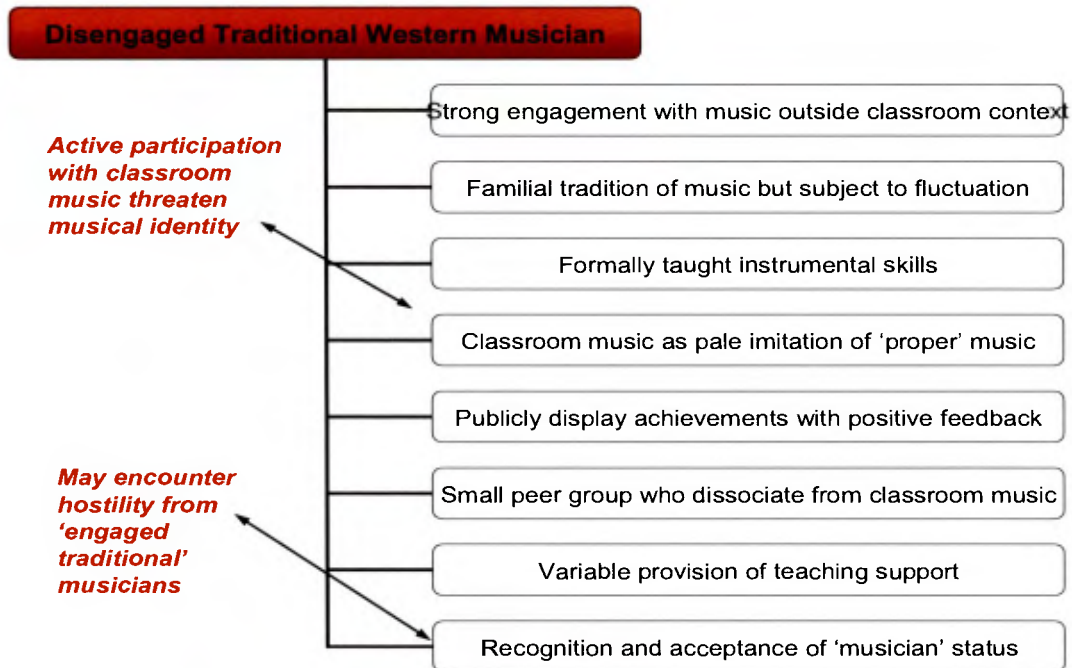
- H1 Pupil aspirations +/-
Pupil refers to their, or peer groups hopes for the future
- H2 Parental aspirations +/-
Pupil refers to parents hopes for the pupil for the future
- H3 Teacher aspirations +/-
Pupil refers to teachers' hopes for the pupil for the future

I – Types of Musical Activity

- I1 Classroom activity +/-
Pupil refers to any activity that takes place in the music classroom
- I2 Extra curricular (teacher led) +/-
Pupil refers to musical activities that take place in school, outside lessons, led by a teacher
- I3 Extra curricular (pupil led) +/-
Pupil refers to musical activities that take place in school, outside lessons, led by a pupil
- I4 Solo activity +/-
Pupil refers to musical activities that are carried out alone
- I5 Peer group activity +/-

- Pupil refers to musical activities that take place amongst peer group outside school setting
- I6 Family led activity +/-
Pupil refers to musical activities that take place amongst family outside school setting
- I7 Community/church activity +/-
Pupil refers to musical activities that take place amongst community or church members outside school setting
- I8 County/national activity +/-
Pupil refers to musical activities that take place amongst county or national groups outside school setting

Appendix I: Characteristics Lists



Engaged Alternative Western Musician

Strong engagement with Music in a variety of contexts

Familial support & tradition of music

Informally/Self taught instrumental skills

Inclusive but largely irrelevant curriculum at KS3

Positive peer feedback from performance

Sympathetic peer group within counter-culture

Variable provision depends on 'goodness of fit'

Recognition by peers of musician status

Disengaged Alternative Western Musician

Strong engagement with music outside school context

Limited familial support & tradition of music

Informally or self taught instrumental skills

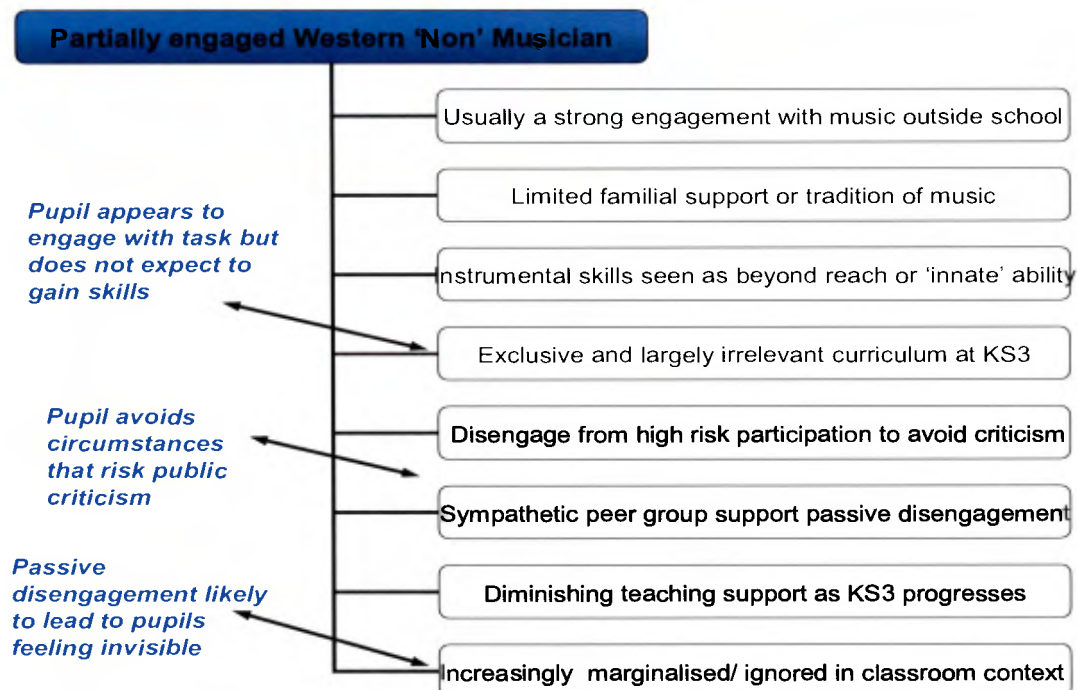
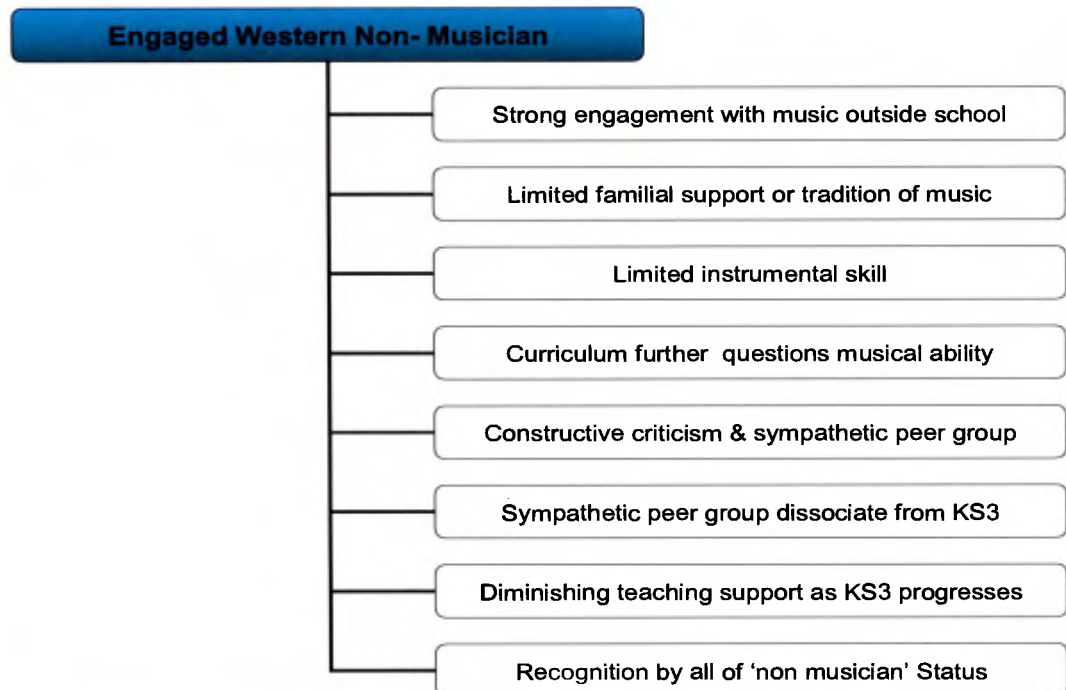
Inclusive curriculum further questions ability

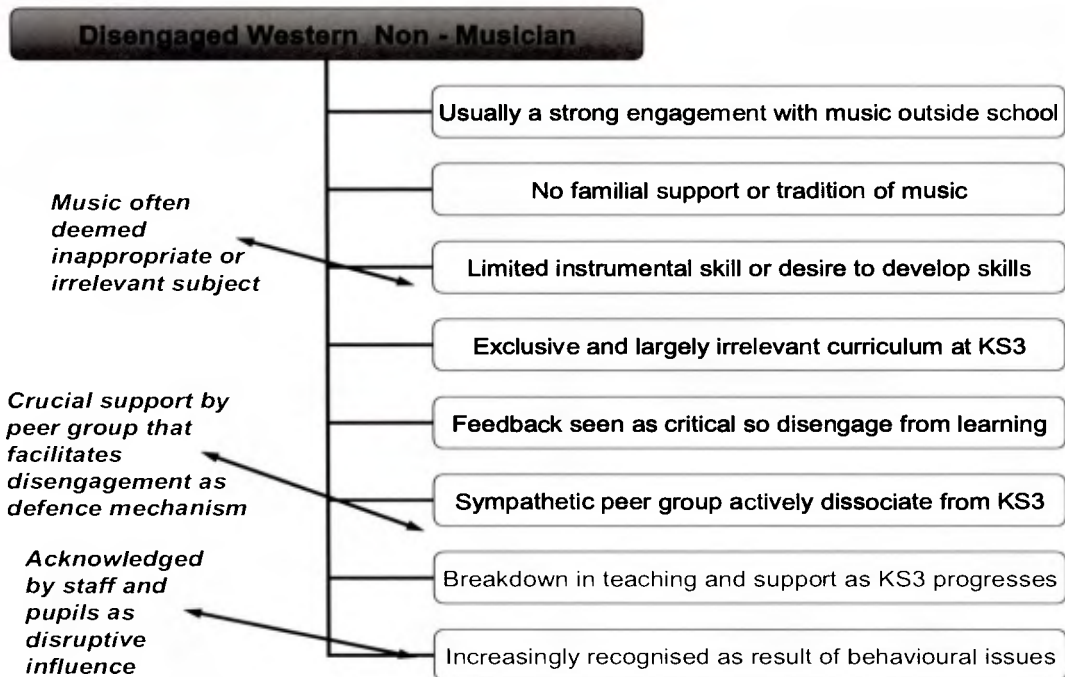
Privately displays achievements with positive feedback

Peer group who share counter-culture of musical identity

Diminishing provision of teaching support & challenge

Musician status increasingly threatened





Appendix J: Chi-square calculations

Categories/Gender n=249

	Males	Females	Total
DTM	7	0	7
DAM	14	4	18
DNM	33	14	47
ETM	8	27	35
EAM	32	15	47
PENM	3	19	22
ENM	38	35	73
Total	135	114	249

Degrees of freedom: 6

Chi-square = 47.0226576931708

p is less than or equal to 0.001.

The distribution is significant.

Engagement/Gender n=249

	Disengaged	Engaged	Total
Males	54	81	135
Females	18	96	114
Total	72	177	249

Degrees of freedom: 1

Chi-square = 17.6254683318466

p is less than or equal to 0.001.

The distribution is significant.

Comparison of female populations (n=249)

	Females n=102	Females n=147	Total
DAM	2	2	4
DNM	6	8	14
ETM	9	18	27
EAM	11	4	15
PENM	9	10	19
ENM	10	25	35
Total	47	67	114

Degrees of freedom: 5

Chi-square = 9.82728303769905

For significance at the .05 level, chi-square should be greater than or equal to 11.07.

The distribution is not significant.

p is less than or equal to 0.10. DTM removed as all values=0

Comparison of male populations (n=249)

	MALES 102	MALES 147	Total
DTM	2	5	7
DAM	5	9	14
DNM	12	21	33
ETM	3	5	8
EAM	13	19	32
PENM	2	1	3
ENM	18	20	38
Total	55	80	135

Degrees of freedom: 6

Chi-square = 2.39936654814982

For significance at the .05 level, chi-square should be greater than or equal to 12.59.

The distribution is not significant.

p is less than or equal to 1.

School C, Gender (n=102)

	Males	Females	Total
DTM	2	0	2
DAM	5	2	7
DNM	12	6	18
ETM	3	9	12
EAM	13	11	24
PENM	2	9	11
ENM	18	10	28
Total	55	47	102

Degrees of freedom: 6

Chi-square = 14.6553417568891

p is less than or equal to 0.025.

The distribution is significant.

Comparison two populations, Gender					
	n=102 M	n=102 F	n=147 M	n=147 F	Total
DTM	2	0	5	0	7
DAM	5	2	9	2	18
DNM	12	6	21	8	47
ETM	3	9	5	18	35
EAM	13	11	19	4	47
PENM	2	9	1	10	22
ENM	18	10	20	25	73
Total	55	47	80	67	249

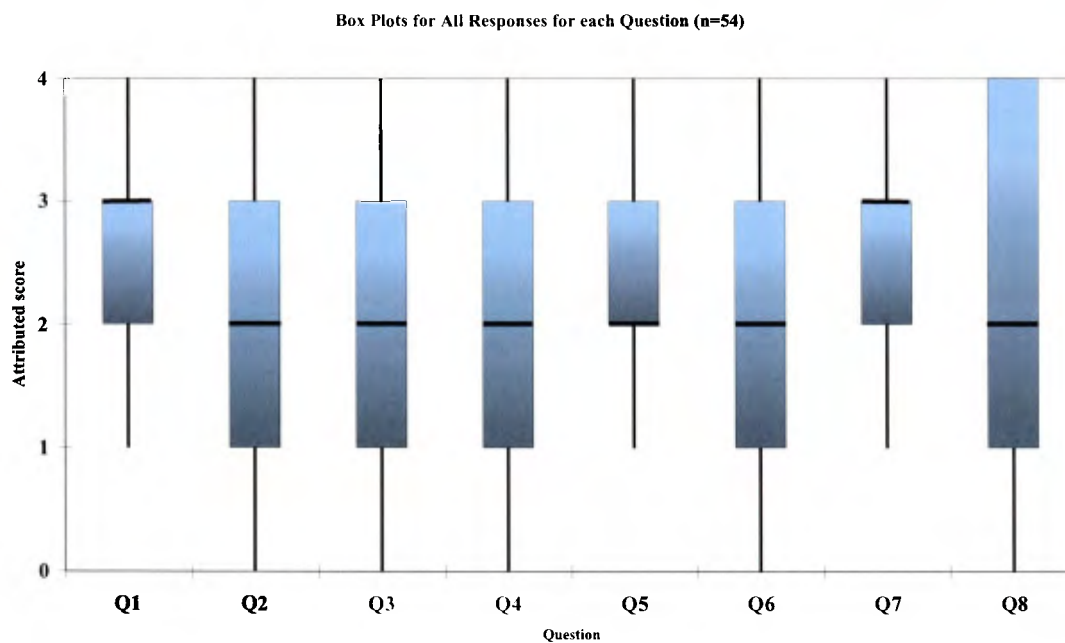
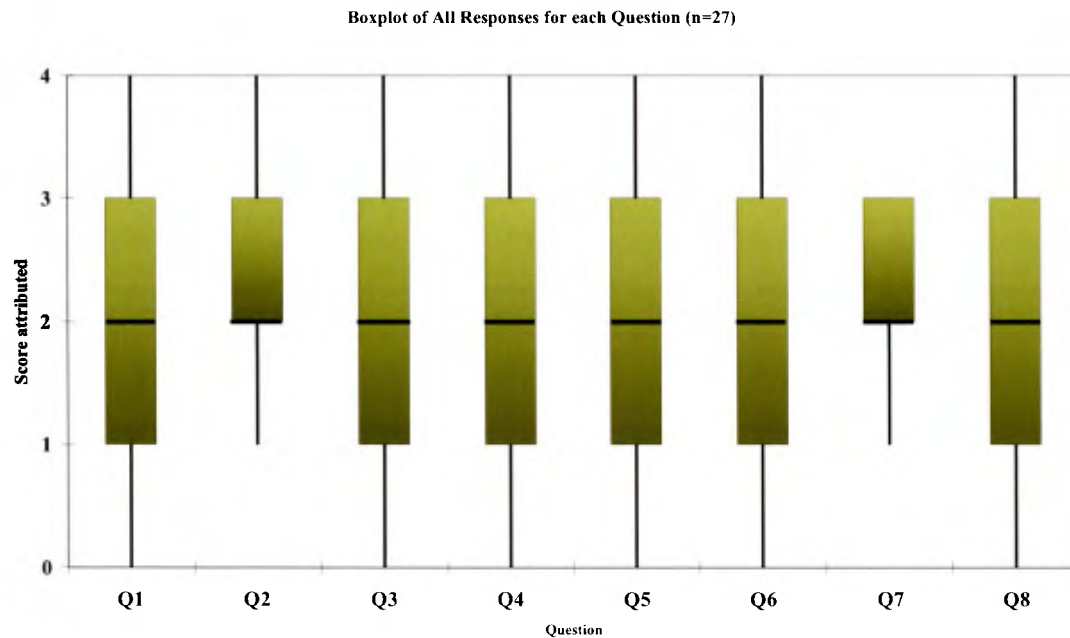
Degrees of freedom: 18

Chi-square = 57.9234849219865

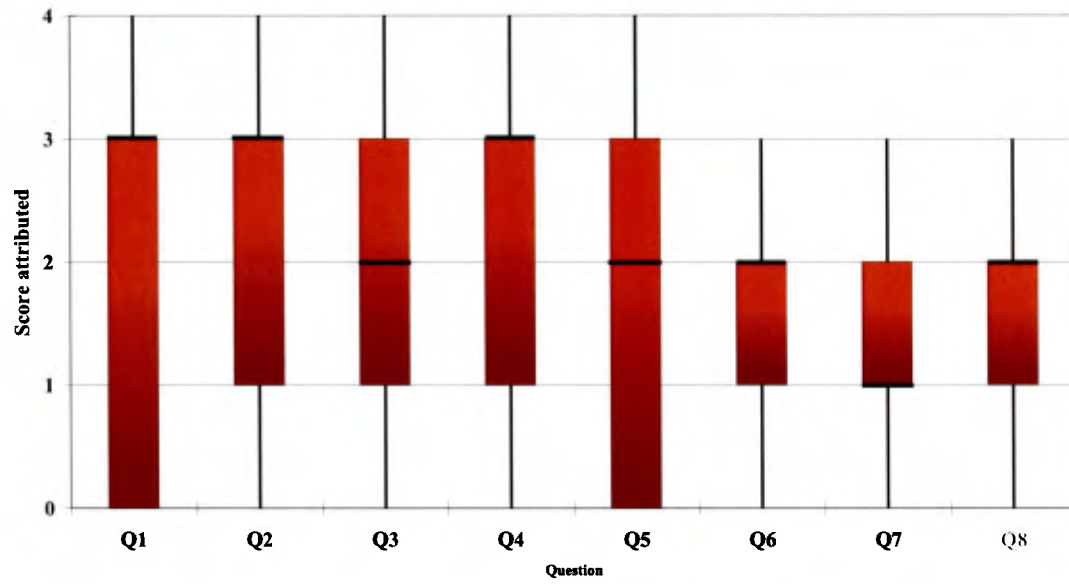
p is less than or equal to 0.001.

The distribution is significant.

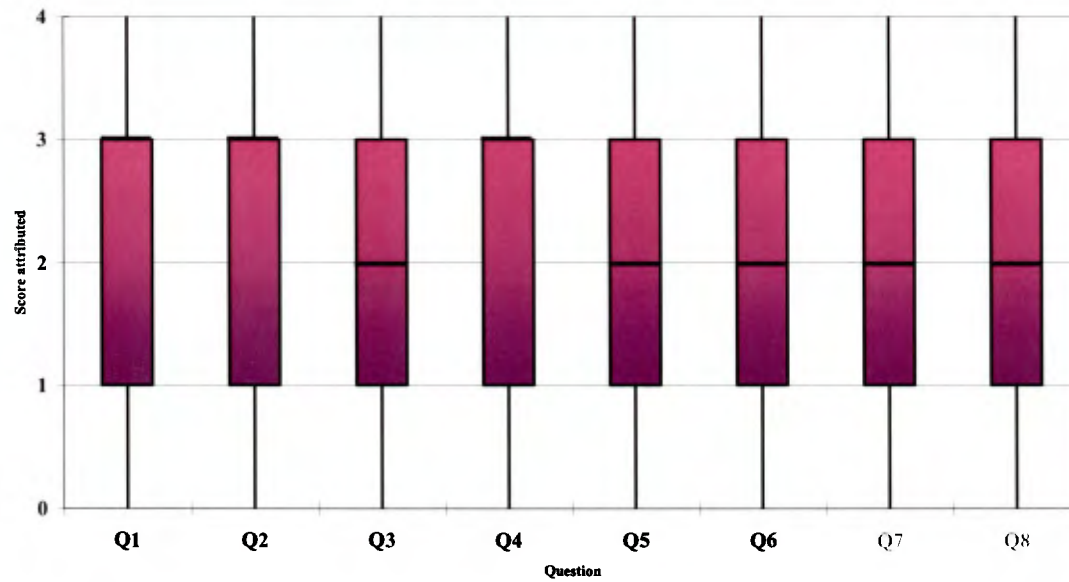
Appendix K: Box Plots from Questionnaire 4. (Pilot, School B, School C and Combined)



Box Plot of All Responses for each Question (n=102)



Box Plots of All Responses for each Question (n=183)



Appendix L: Interview Transcripts School B

School: School B
Sample: ScB Yr9 Set 1 (S) Session 1
Date: March 2002 (Monday)
Location: MR
Present: JS
7(EAM7M) 19 (DNM19M) 10 (ENM10M) 15 (ENM15F)
24 (DNM24M)
Transcribed: September 2002
Coding: January 2003
Revised June 2005 (Engaged/Disengaged)

‘All’ indicates comment made by more than one pupil at the same time

JS: *What do you think of Music at school?*

7 Well, it's better than it used to be

19 Yeah it was crap at our old school

All Yeah

10 It's good here, there's lots of music here

15 They have lots of bands and things

7 Yeah, it is better

JS: *So what is it that's better?*

19 Nothing (laughs)

15 The instruments are better, you know, modern stuff like keyboards and drums.
They had recorders at our old school

24 Yeah and those wooden things you hit. My little sister has one of them and
she's only two

All (Laughter)

15 And the songs we sing aren't sad like nursery rhymes or Christmas carols but
proper songs out of the charts

24 We used to start singing carols in September Miss...

7 That's 'cos it took you that long to learn the words

All (Laughter)

24 ...yeah but it was like all we did for ages and ages

15 Yeah, but now they're proper songs and we learn how to play the backing as
well just like the proper bands do

19 Yeah, gay songs.

7 That's cos Miss won't let us sing songs with swearing in. But she does sort out
songs from the charts for us to do, she writes them out just by listening to
them and we get to play them and sing them the same time that they're in the
charts still. That's way better than the fogley music we have to do, like Mozart,
I mean...

10 But, but I like it when we do that 'cos I can play it to my mates and we sing
along to it. That's cool that is.

JS: *What about Music outside school?*

7 I play in a band with my brother and some mates of his. We've been going for
a few months now. We're getting pretty good. I listen to a lot of different stuff,

- some of it my brother gets me...and we try and play what we hear but that's difficult.
- 10 I listen to music, on the bus and when I'm doing homework...does that count?
- 24 Yeah, I listen too
- 15 I'm not sure that counts...everyone listens to music don't they?
- JS:** *Do you enjoy music lessons?*
- 7 Music is like, time when you can do something different, not writing or maths or reading, but just getting on and doing something. Sometimes I don't make up anything and then I'm not sure what I was supposed to be doing and you think, what was that all about? But it's okay 'cos it sort of makes sense the next week.
- 15 Sometimes it takes a while to remember what you were doing and then it just comes back to you. If you feel like you're getting somewhere it's good. Sometimes you just sit thinking this isn't happening. But then Miss will give you an idea or you hear someone else and it's okay again. Yeah, I like music. I like music when I know what going on and what I'm doing.
- 7 Actually, yeah, it's better when you know what you're doing and not just making it up and messing around. Sometimes it's the end of the lesson and we have to perform and it's like who knows what this is gonna sound like, 'cos we don't...
- All (Laughter)
- 24 Well, sometimes some bits are good...you feel like you've really got something going but most of the time...it's... you feel like it's all a bit over your head really. Or sometimes that you have to do the same old thing over and over again. Lets write a piece of music about...I dunno...the weather...and you do the same thing as you did before 'cos there are some things I can play and that's all I can do, you know, you can only do a few things...so you just keep doing them.
- 19 I can't do any of it so I just don't or do the easy bit. It's pretty easy to just doss for a lot of the lesson and if Miss comes up to you or whatever you tell her you're just thinking or experimenting and she shows you something and goes away for a bit. Even if you get it wrong you can make out you know how it should go and it's like, just the stress of performing Miss, sorry and wahey...
- 7 Yeah but it really is like that. Some days I really work hard and then the performance at the end sounds like I just made it up on the spot. Some days we're playing something else or playing about on the keyboards and then you really do have to wing it, but it comes out alright.
- 10 I enjoy music. I do. I like it. It's one of my favourite lessons. We do things, not read about it or talk about it. You get in the room and there's the instruments and Miss says this is what we're going to do today and you get on and have a try and at the end you think, I can do that, and I couldn't do that half an hour ago. Or, at least I had a go eh?
- 19 It's alright. A doss most of the time.
- JS:** *Are you musical?*
- 19 Me Miss? No.
- 7 I play guitar, chords, and stuff and my mate's teaching me the bass but my fingers are hurting.
- 15 I can sing a bit but I can't play the piano, not fast or anything, so I'm not musical. I never got the hang of it and it makes no sense to me know really. But I like messing around and seeing what happens, you know. The musical

- ones in this school are well talented. They do exams and practice at lunchtime. You can hear then when you get your dinner.
- 24 Is that the same as being good at music? (*Waits for confirmation from classmates*) No then, not really. I think if I'd had an instrument or lessons when I was little it might have made me musical but not now.
- 10 I'm not musical. My mum says I'm tone deaf but I can hear alright. I like singing and when Miss sings a bit to us and we copy her, that's good. I can learn songs better that way. The written down music doesn't make any sense to me.
- JS: *What does it mean to be musical?***
- 7 That you can make music, you know, sing or play something and that you can make up tunes in your head...and when you play with other people you know how to keep with them, keep at the same speed.
- 19 It's the well brainy lot that are musical, they all have special lessons and get out of lessons. Well jammy.
- 15 Yeah, but they get out of one lesson to have another, so it's not like they're getting away with anything... musical is when you can play really well and you can perform in front of an audience and you know about loads of different types of music not just pop and stuff.
- 24 It's like the other kids do, they play instruments and do concerts and exams and have lessons with different teachers and you see them carrying boxes into school with their instruments in. There's this one girl who has this massive case and she's quite small and I think it looks funny.
- JS: *What does your family think about music?***
- 7 My dad used to play when he was younger. I've seen photos of him in a band, with long hair. He likes that me and my brother are playing now.
- All (*Laughter*)
- 7 He's helped me a bit, but he keeps saying he's rusty.
- 19 My dad says it isn't gonna get me a job. Not drama either, he told that to Mr – at parent evening. Mr – was well stropky.
- 15 My mum says to do your best, but not worry.
- 10 Yeah, my mum says to behave and do your best, but she wants me to take drama not music when we do our options. So I just need to be good until the end of the year and then I'll just do drama instead.
- 24 My mum and dad listen to music a lot and they really like music but when I asked my dad about homework he said he didn't have a clue, it was blues or something, 'cos that wasn't the music he listened to. He said that it was old fashioned music that. He said it was a weird thing to be learning about.
- JS: *Do you enjoy performing?***
- 7 I like performing if I can play with my mates. If you play by just by yourself it's a bit much, but with your mates you feel more confident and if you mess up you can just laugh and do it again. And if you do something good, it's like, do that bit again that was cool. In class, Miss sometimes takes the mickey and that makes it easier 'cos then you know it's like not that important if you mess up, so you just do it.
- 19 No. Well, yeah if it goes alright.
- 10 No, but I like singing, but that's not the same 'cos you all do it at the same time, so there's no-one watching you.

- 24 I don't like it. I can't see the point of us all sitting around watching everyone bang out the same thing. If you mess around a bit, sometimes we run out of time and you get out of it.
- 15 I like it when we all sing and Miss plays the piano and we all know the song and are really getting into it. Then you can just enjoy it.
- JS:** *Do you get on with your music teacher?*
- 24 I dunno, she's just there isn't she. Nothing really to do with her most of the time.
- 7 Yeah, well, I think she's alright. A bit, you know, at you, you know, try this, try that, but she's good. Sometimes she talks to us about what we're listening to and I've played her a couple of songs that she said she liked. Sometimes she asks us for ideas about songs, then it's really good. I like that she does that.
- 19 Sometimes she has a laugh with us. Sometimes she's like well sarcastic and she's like 'this is really easy, why can't you do it?'
- 15 I like her. She helps you if you ask and she always says hi if you see her in town or something.
- 10 I think she's pretty and nice. But I heard her shout at some boys once and she was really angry. I don't know what they'd done but she was really going for it.
- JS:** *How do you feel after a music lesson?*
- 7 Err, I dunno, sort of a bit buzzed. A bit like you've had a break from lessons, you know desks and staring at whiteboards and stuff
- 15 I feel, um, sometimes happy, 'cos we've played or been singing and had a laugh. Sometimes embarrassed, 'cos you've made a mistake and the others laugh and you feel thick. Sometimes a bit, like what?
- 19 Like, that's over what's next? It's just another lesson.
- 24 I feel happy cos it's lunchtime and that's another one over.
- All (Laughter)
- 10 Kind of relaxed sometimes, like it's been relaxing to do music. Sometimes the music is well jangly and that makes me feel a bit, you know, stressed. Most of the time I feel...better.
- JS:** *What's the best thing about music lessons?*
- 7 When Miss puts the music on really loud. Like really loud.
- 19 Yeah, sometimes the windows rattle, that's cool.
- 7 And when we play. Sometimes we play all together and it just works and that's cool. It's funny cos it just works sometimes and not others.
- 15 Singing a song we all know and sometimes Miss lets us do a dance too.
- 10 Singing in a group and some of the games we play, like clapping rhythms and you have to copy Miss and they get really hard and you get sore hands but it's really funny as well. And I like listening to the recordings of our compositions too.
- JS:** *What's the worst thing about music lessons?*
- 7 Some of them mess around, just small stuff but then we have to stop 'cos Miss wants to tell them off. That's the worst bit.
- 19 No, watching those videos Miss had of kids writing songs, they were tragic.
- 15 No, it's worst when you have to play by yourself and you know it's you in a bit and you're waiting and not listening to anyone 'cos you're just waiting to get your bit out of the way. I hate that.

- 10 I hate it when it gets so noisy that you can't hear yourself and you shout 'shut up' and no-one hears you shout shut up because they're making so much noise.
- 24 No that's the best bit when it's so loud cos you can do anything and no-one can hear you.
- JS:** *Do you enjoy music lessons more or less, than you used to? Can you tell me why?*
- 7 More, I think, 'cos I can play better and you don't feel stupid when the really musical ones play, 'cos it's like you can keep up with them. I feel like I'm more like one of them now. Sometimes I can do stuff better than them 'cos they're like 'Oh we don't play this sort of music' and sometimes they ask me and my mate stuff.
- 19 Less. I liked it when I was little 'cos you just banged drums and made a lot of noise.
- 7 That's what you do now
- All: (Laughter)
- 10 Umm...well...more, no less, 'cos sometimes it's boring and sometimes the music is well old and sometimes we have to do writing 'cos Miss is rehearsing with the musical kids...
- 7 Or word searches...
- All: (Laughter)
- 10so maybe less overall.
- 15 Less a bit, I think. Just 'cos some of them are much, much better than me and that didn't matter when we were all little and all rubbish. And I know I can't be good at everything but it's really embarrassing in music when you get shown up.
- 24 I think it used to be better but it's sad now so I don't really care that much.

School: School B
Sample: ScB Yr9 Set 1 (S) Session 2
Date: March 2002 (Monday)
Location: MR1
Present: JS
 12 (ENM12M) 5 (ETM5F) 18 (DNM18F) 16 (ENM16F)
 17 (ENM17M) 28 (DNM28M)
Transcribed: October 2002
Coding: January 2003
 Revised June 2005 (Engaged/Disengaged)

All indicates comment made by more than one pupil at the same time

- JS:** *So, what do you think about music in school?*
- 12 It's alright. Some of the stuff we do is boring, but some of it's good, like when we choose and bring stuff in.
- 18 It's a bit like French, cos I sit there and hear sounds but they don't make any sense to me, and if I learn it one day, I've forgotten it by the time I get out the door.

- 16 Sometimes I remember a song, cos we learn the words and the tune then put them together and that sticks in your brain, but I never learn the stuff on the keyboard. That's hard.
- 17 I think it's a good thing and maybe make it something you can choose to do, say choose music and drama but not art or something so if you're really interested you can do more and if you're crap do less.
- 5 I think it's really important...it lets you express yourself and you can improvise and compose...and we get lessons on our instruments as well so you can get better and you get to do GCSE if Miss thinks you're good enough and that's what I want to do, next year.
- JS:** *So, what do you think about music in school?*
- 28 It's alright
- JS:** *What about Music outside school?*
- 28 I listen to music in my room and that
- 18 Yeah, so do I and I listen on the bus and sometimes at school.
- 12 Yeah everyone listens to music don't they, it's like something everyone does and you talk about what's doing and the good tracks.
- 16 And everyone knows the same songs and that's cool and you can sing them and stuff with your mates. I listen to music all the time in my room and so does my sister.
- 17 I listen to music and download stuff and sometimes I go to watch a band like I went to a festival that had loads of different bands playing over three days and that was good.
- 5 I go to concerts with my mum and dad or sometimes my friends if they're local. Also I play in concerts maybe once a month or so and I go to rehearsals in town twice a week and I practise by myself at home and sometimes I listen to music, but sometimes I like a bit of quiet really. So that's quite a lot I suppose.
- JS:** *Do you enjoy performing?*
- 5 Yes, but in the classroom it's more difficult because you have to play to everyone in the class and some of them are just waiting to laugh or make out you're a swot or whatever, so I'd rather play at lunchtimes or even at a concert you...you know that people are there to listen to you not laugh.
- 12 No. I like playing around on the instruments and that but I can't stand it when we have to play and everyone listening and like, whatever, it's rubbish 'cos you don't do that well not with everyone watching.
- 16 Sometimes I get it and I can play it and then Miss comes round to watch or we have to play in front of the class and it's like I never practiced it at all. I never know if it's going to go right or not, so I try not to play and show myself up.
- 17 You get stressed don't you? I do, cos it's difficult and you know someone's going to think you're crap if it isn't just right. It's better if you're playing your own composition cos you can just say it was supposed to sound like that and get away with it.
- 5 And sometimes when you play it's like Miss doesn't say wow that was brilliant because there are some that are going to play really badly and she doesn't want to make them feel bad but I feel like, well I did a good job and that's not fair really is it? I don't want to make the others feel stupid, but I think it's only fair to say when something is really good.

- 18 But that means she has to say that I really am crap then doesn't she? And she hasn't yet, but I am. I hate playing in front of everyone, cos I feel stressed and I just know it's going to sound wrong.
- JS:** *Do you enjoy performing?*
- 28 No, no way
- JS:** *Do you get on with your music teacher?*
- 12 Yeah, she's cool.
- 5 She is, but once I missed a clarinet lesson and she was like well on my case saying didn't I want to learn anymore and I'd only missed one lesson, but apart from that I think she's good. Sometimes it's difficult to impress her, but if you play really well at a concert, she always tells you as like a special well done.
- 18 Other than saying my name when she does the register I don't talk to her really, so I don't really know. We only have her once a week, she's not like a teacher you ever get to know is she?
- 16 I think she's nice really but there's loads of us and some lessons you don't have much to do with her cos she's busy with someone else.
- 17 She's a good teacher, much better than my last one.
- JS:** *Do you get on with your music teacher?*
- 28 Dunno really
- JS:** *Do you enjoy music lessons?*
- 12 Enjoy? No, not enjoy exactly. I mean like I don't look forward to music but it's okay, sometimes good.
- 18 They're not the worst but they are pretty trying. I just keep my head down and talk to my friends.
- 5 Yeah, I do, but it's hard when Miss has to go on and on and on about the same thing 'cos the other kids just don't get it and she's like I'll just explain this again and you're thinking argh just let me get on with it and I know that some people probably think the very same thing in, like maths, but in music, you have an idea and you want to try it out, you know, there and then. And sometimes she tells me to be more patient, or why don't I help someone if I've finished. I enjoy that bit, because you feel like you're doing something helpful rather than sitting back and saying 'oh this is easy' like some people do.
- 16 You can help me next lesson then
- All (Laughter)
- 16 Music lessons are ok, I just wish I knew what to do a bit more, then I would like them more.
- 17 They're fine really.
- JS:** *Do you enjoy music lessons?*
- 28 No
- JS:** *How do you feel after a music lesson?*
- 12 Umm er well actually it's like sometimes you feel on a high 'cos you've made loads of noise and got it out of your system and had a laugh so that's all good yeah.
- 16 It's really good if we've been singing together and it's all worked and Miss is happy with us and then you feel happy.
- 5 If I've got on well and Miss has said yeah that's good then I feel really good but if it's been a bit slow and Miss is busy with the others then sometimes I feel a bit like it was a waste really, which makes me a bit sad and I know that's not really fair and well, I suppose I might think that maybe once every

three or four weeks, so it's not really a big problem then is it? And I know there's nothing you can do when there are loads of us in a class and only some of us are really good at music. Sometimes my friend and I just carry on with stuff, like an extra bit to make our work special.

18 I'm just glad it's done and dusted for another week.

28 Yeah, like that's over

17 No I feel alright, like I've got something done, you know. I might be crap but I tried it.

JS: *What does your family think about music?*

12 I dunno. Like it's school and it's something you do

5 I don't think that's what she means...

12 Oh right like are my family into music you mean? No not really.

16 Mine aren't as well. My mum thinks it's a bit much to have music lessons, like we're going to need to know that later on...

17 My mum says a lot of the stuff we learn we won't ever need, but I think you might as well if you get the chance. And some of the kids really like it.

18 I think they think it's a bit of a waste of time for most people to study like a proper subject like we do English and things. But we don't have to do it for much longer, do we?

5 We've spoken about it and my parents both want me to keep doing music and keep taking exams because it's a good thing to have. My mum listens to me practice sometimes and they always come to concerts. My mum really likes that this school had lots of music because she did it when she was at school and says it's important.

JS: *Are you musical?*

12 No Miss, no I'm not musical. I wish I was a bit, 'cos it looks like fun but it looks like a lot of hassle too. A lot of extra work and stuff. And I think you must have to start when you're really little so I'm too old now to get my head round it actually.

18 I'm not. I'm totally not musical I am.

5 That's a funny question, I suppose I am musical, yeah, because I can play and sing and I can make up melodies and put chords with it and write the notes down.

16 You're well musical you are. You're a proper muso, you come up here and play at lunchtimes and everything.

5 I suppose, yeah I am. I suppose I am a musician, because I can play.

17 I'm not really... I like listening to music in my bedroom but that's not the same is it? Anyone can do that. I don't... I'm not talented like that no...

28 I like listening to music, but not this stuff, not like this

JS: *What does it mean to be musical?*

12 You can play an instrument, you can sing. Umm and that you can read music when it's written down as well and write it and make up tunes too. And that you know stuff about music, like dates and names of people.

5 Actually I think it's a bit more than just the things that you can do. I think it's about being able to play with other people and make music that you want to listen to and sounds good. You have to understand how to perform. All the knowing about things is only useful so you can understand how to make music...really.

- 17 Yeah, I think that too. Sometimes you watch someone on telly and they're really concentrating and it's like they're lost, but they're making an amazing sound and you think, wow...
- 18 Musical means... it's the kids who have special lessons and play in orchestra.
- 16 And the ones who go to those clubs at lunchtime and do concerts at the end of term. I went to the Christmas one once... it was quite good actually.
- JS:** *Do you enjoy music lessons more or less, than you used to? Can you tell me why?*
- 12 The same. It's just music isn't it?
- 17 I like them but that's not the same as being good at them is it? We do better music here and the instruments aren't knackered like they were at my last school.
- 18 I liked it better when I was little. At our old school we listened to music and Miss would play things for us and it wasn't about you having to do stuff all the time. I'd be better at it if it wasn't about me doing something all the time.
- 16 I like music, but I like them less than I used to. It's all about compose this and play that and sometimes it's nice just to listen to some music and have Miss tell us something about it, but then she says, go on, you do it now and you're like... do what? I like it when we talk about music cos anyone can say something about it, you don't have to be doing grades or anything to say I like this because it's happy or whatever.
- 5 Music lessons with the class Miss? (*waits for confirmation*) most of the time yes, and even if it's a bit slow, I know it's just 'cos Miss is working really hard to give the others a chance. That's when I like it if she asks me to help.
- 28 Yeah, whatever
- JS:** *What's the best thing about music lessons?*
- 5 My favourite bit is when you are playing and it works and when you stop there is a little bit of quiet. I like that feeling. And if the whole class is playing together and it's sounding good we all get a bit of a buzz and you go out of the lesson feeling really up.
- 12 Playing on the instruments, especially the drum-kit.
- 17 Fiddling with the instruments, listening to the really good ones play something, listening to Miss do something and when the music is loud.
- 18 I like it when we get sent into different rooms to work by ourselves, you know, for composition and stuff, that's fun.
- JS:** *What's the worst thing about music lessons?*
- 12 Playing in front of everyone. That's raw that is.
- 16 Yeah, waiting to play when you know you're going to be crap.
- 18 Playing in front of everyone and sitting through a million people playing the same bit of music.
- 17 I hate it when someone is dicking about and we keep having to stop and then it just gets boring.
- 28 (Laughs)
- 5 When Miss asks me to tidy up the orchestra folders 'cos I've already finished my work.

School: **School B**
 Sample: **ScB Yr9 Set 1 (S) Session 3**
 Date: **March 2002 (Monday)**
 Location: **MR1**
 Present: **JS**
 1 (ETM1F) 2 (ETM2F) 8 (EAM8M) 13 (ENM13M) 26 (ENM26F)
 27 (ENM27M)
 Transcribed: **9th October 2002**
 Coding: **February 2003**
 Revised June 2005 (Engaged/Disengaged)

All indicates comment made by more than one pupil at the same time

JS: *So, what do you think about music in school?*

- 1 I think we're really lucky cos there are loads of different groups you can go to and concerts every term and we record CDs and if you're really good you get to go on tour to different countries, but you have to work hard as well.
- 2 This school has loads more things to do than most. We (indicating herself and pupil 1) go to a rehearsal every lunchtime and some after school. I think our school is really good for music.
- 8 Yeah, there are lots of rehearsals and things, you know for all the wind band and orchestra and swing band and drum club but I'd like a rock band, that would be cool.
- 13 I think our school is really good for music but I think music is a really hard subject and it's really difficult to get better at it unless you already play an instrument or something.
- 26 Yeah, I've got to the point where I just do the same things over and over again, but I can't do it any better than when I first got here. But there are some really good musicians here that play amazing things.
- 27 Yeah, that's what makes us look really crap, the really good players. But it's like, they're not the best in every subject are they?

JS: *What about Music outside school?*

- 1 I go to wind band on a Friday night and sometimes there are special courses during the holidays where you rehearse and then there's a concert.
- 2 Yeah, and sometimes we play at our church too
- 13 I listen to music a lot and we go and see bands sometimes but that's quite expensive.
- 8 I go to gigs and stuff too and but CD's on the internet and I play with my mates over at their house, you know, guitars and a bit of drums and sometimes we sing too. We all like the same kind of music so that's cool.
- 26 Music for me is just about listening to it, to relax and chill out really.
- 27 As soon as I get home, I put on my music and it stays on until I go to bed 'cos that's what I like to do, listen to my music.

JS: *Do you enjoy performing?*

- 1 Not so much in lessons cos sometimes you get laughed at or nasty comments made, but I really like playing with my friends in orchestra and wind band, especially at concerts when everyone's dressed up and it's really exciting.
- 2 Yeah, you get more stressed at a concert but you feel brilliant afterwards, but you feel a bit stressed in lessons too and afterwards you just feel relieved it went okay and no one called you a sad arse or tragic or anything.

- 8 I prefer it when I'm playing with my mates than at school. That way you can relax and do your best and if it's working you can keep going and that's a great feeling. Playing at school is way more stressful.
- 13 Well, it's a bit stressful you know everyone's watching and waiting for you to mess up but Miss gives you advice on how to make it a bit better and then you try it out again and it's not so bad.
- 26 No, it's alright when you get some help, but I forget how to do it again, so it's like I never get any better. It can make you pretty stressed which doesn't help either.
- 27 Sometimes it can be a laugh, if it doesn't get too hard and then you have to concentrate and if you lose your place, well that's that then. I don't mind playing along with everyone, but not playing all by yourself in front of everyone just staring at you.
- 13 I never have enough time to practise though so I'm always a bit, oh no, panic. And I'm not very good on the instruments so I really need much more time to practice really.

JS: *Do you get on with your music teacher?*

- 1 Yeah, she's really good, a bit strict, but that's just so that everyone works hard to make it as good as it can be. Miss really helps you if you ask, she's helped me loads already this year. And sometimes she talks to you about other stuff and you feel like you're not being treated like a little kid.
- 2 Yeah, if she knows she can trust you to get on with something than you get extra jobs to do, like we got to organise some extra rehearsals for the choir when we had a new piece to learn and we did the photocopying and stuff. It was brilliant.
- 13 I think she's good. Kind of strict, but that's good too 'cos she keeps you trying at it rather than saying oh no I can't and giving up.
- 8 Yeah, she does keep you at it rather than giving up that's good. I wish sometimes there was more things to do with my kind of music rather than copying this bit of blues or whatever. Why do we all have to play the keyboard? We could all play the guitar and then I'd do way better and my mates would to. I know she has to do, like, a balance of things but there's so much music that we never get to do.
- 26 I don't think she can keep everyone happy, so it's best we do a bit of this and a bit of that. Even if we did all chart music, I might get bored after a while. I think she does an alright job really.
- 27 Yeah, she tries really hard to keep us interested and that's more than some of the teachers do, they just say we have to do this so get on and do it, but Miss says, this is good because, and then tells us what we should know about it.

JS: *Do you enjoy music lessons?*

- 1 Yeah. Apart from when some of the boys prat about and it ruins it for the rest of us because they're so immature. But yes, it's my favourite lesson of the whole week and well, I wish we could do a bit more of it really.
- 2 Yeah but we make sure we sit well away from them and try to ignore all that. Music lessons are good although sometimes I feel sorry for Miss cos she has to work really hard to get everyone to get the work done.
- 13 It's a bit more tricky than just yes, I enjoy music. Sometimes, if my friends are away or Miss has mixed us up in different groups, it's quite hard, because you don't have anyone to work with that you sort of trust and then if you make a mistake it's hard just to laugh it off. But, no I do like music lessons.

- 26 Yeah I do. Sometimes there's bits that you're dreading but only little bits of the lessons, not like the whole thing.
- 27 Oh yeah, that sitting in a circle and you know it's going to be you in a bit and you're thinking oh know and your hands are all sweaty. But I still enjoy bits of it.
- 8 Mostly, yeah, apart from if we're doing like a bit of history from I don't know a million years ago and I can't see the point and if you ask Miss she says well, this leads to that and that sort of music is linked to that, which is all fine, but can't we do recent things like not from the 60's and all that?

JS: *How do you feel after a music lesson?*

- 1 Better, like it's gone well and I've done something good. Sometimes I'm mad with myself because I've made a stupid mistake and I know I could easily do better and the others might think I'm a bit crap. But no, music is my favourite subject, by far.
- 2 Yeah, me too. Music is so my favourite subject and Miss is my favourite teacher too.
- 13 Music is a good lesson, but I wouldn't go any further than that.
- 26 I feel alright, a bit like, sometimes I get more than other times, but yeah, music is okay really.
- 27 It's an okay lesson, you know.
- 8 Mostly, pretty good really. If it's been a bit tricky or a bit boring then you can laugh about it with your mates and forget about it really. If you played really badly then you can say you don't care anyway and your mates will have a laugh with you, so then it's just not important any more.

JS: *What does your family think about music?*

- 1 Well, my mum plays piano and my dad plays the violin and he used to sing a lot, so they both really want me to keep up with my music. That helps because they give me loads of lifts to different things and don't mind buying music for me. They want me to do GCSE and I do to.
- 2 I'm going to do music too next year and I'm going to do my grade 6. My mum helps me and listens to me practice and tells me which scales to play next.
- 13 My mum listens to music but she says you don't need to study it really unless you want to be a proper musician and then you have to take special lessons as well, and I never have done that.
- 26 My mum says just to do it until we do our options.
- 27 Yeah, we get to choose what we study and then we can choose something else rather than music if we want.
- 8 Yeah, my mum and dad are pretty keen on music, not the stuff I listen to but the go to gigs and listen at home and stuff. My dad listens to our band sometimes.

JS: *Are you musical?*

- 1 Yes, definitely, I suppose I'm kind of lucky because I can play and stuff, and although I work it isn't that hard for me. But yes, I am musical, or I am a musician I suppose you call it.
- 2 Yes I'm a musician too. It's funny, because that's what some of the others see you as, you know, some kids are good at sports or are really pretty and we're the musical ones that always get out of lessons for rehearsals and carry boxes around and that's how you're known.

13 I can do what Miss shows me, but sometimes, it's in one ear and out the other and I'm right back where I started from the next lesson, so I don't think I can be musical can I?

26 I'm not musical Miss, I'm like not musical like being able to play and things.

27 I just about get by, but I'm not musical because I have to work really hard just to get by.

8 I don't know, but my mates say that I am because I'm the one that has ideas when we're playing together and suggests things what we could do differently. I suppose I'm sort of a musician, but not like those two (indicating pupil 1 and 2) who are like proper musicians really.

JS: *What does it mean to be musical?*

1 You get to make music with other people which is a really great feeling and you get loads of nice compliments which makes you feel good. It's about being able to play music well and make it look easier than it is so that people can just listen and relax. And it's about understanding music, you know, what it's telling you and how it makes you feel.

2 To be musical means to be able to make music and to be able to understand music more. It's not just listening to stuff, you have to be able to make music, even if it's just singing. I mean, not just singing, not that singing is a bit weak, but you know, you have to be able to do it (laughs).

13 If that's what it means, I definitely not musical (laughs) and never will be

27 It's about being able to make music and understand what you are doing and play with others without putting them off or playing the wrong note. It's a lot of responsibility really.

8 I agree with (pupil 2) that it's like making music and understanding what you are doing and doing it so that others understand what you're saying, you know?

JS: *Do you enjoy music lessons more or less, than you used to? Can you tell me why?*

8 I like them a bit less I think, which is a bit sad but I try to be interested in I don't know, whatever the type of music is and all I think is, this is like someone else's music and time and it doesn't make sense to me. I know what the artists are talking about in their lyrics and things because they're talking about how things are today, you know. Anyway, some of the lessons are really good, but sometimes I feel sad, that's all.

2 More, I like them more because we do so much better things and Miss does all different things, all different types of music and we know much more so we can do it better, although I don't know how I'd feel if I wasn't one of the musical ones, 'cos some of it must be like, what? Music's one of those lessons that the better you are the better it is, a bit like maths I suppose, or English.

1 Way more, because we do some proper stuff like writing songs and recording them and listening to Bach and working out the accompaniment and, you know, like proper music things not just singing rounds and boring pop songs. When we do GCSE it'll be really hard, like proper compositions and learning about the history of music and recitals and things. I can't wait for that bit.

26 I like it about the same, because the good things are better and the worse things are worse, but it sort of balances out. I really like singing and Miss does that really well and shows us how to do it, but the technical stuff makes me well confused and I never know what to do next and I can't think of anything.

- 27 No I hate it when she says, alright I'll give you ten minutes or whatever, and I'm thinking, I have no idea what I'm doing, but I've got to look busy (laughs)
13 Things are harder now than they used to be, so if it's good and you're doing well, it's better than it used to be, and if it's not then it's way worse than it used to be, you know?

JS: *What's the best thing about music lessons?*

- 1 When Miss gives us a task to do, like a composition and she gives us the rest of the lesson to work on it and we can just experiment with different ideas and show her what we've done and get her ideas. That's fun and it means you can really try things out because Miss knows us well enough to let us get on with it because we work hard for her.
2 Being given a bit of independence I think, and if you have an idea, if you can show Miss, then sometimes she says, wow, that is a much better idea than I had, and she isn't just saying it to make you feel good or being sarcastic, but she really likes what you're doing and that's an amazing feeling, like I must be really good at this.
13 Singing in big groups and when we get the proper backing tracks on too so you sound well like the real singers. I really like that bit.
26 I like the singing, it makes me happy.
27 Singing and listening to music when Miss talks about it and says what's going on.
8 When Miss asks us to do a project on our favourite band and we get to play it and teach the class a bit of the song, and that was great. Everyone was singing our type of music then.

JS: *What's the worst thing about music lessons?*

- 1 Sometimes some of the boys play up or try and damage things and that spoils it for the rest of us.
2 Um, yeah, that can be a downer.
13 Or when there are rehearsals for a concert and we have to do word-searches with a cover teacher (laughs)
26 I don't like doing endless compositions, 'cos I can't think what to do and if I get an idea, I can't make it sound right or show Miss what I mean, you know, and you feel stuck really.
27 Or when you've just got something and she says, right can you do this and the next thing is you can't do the thing you've just got right (laughs) and then you have to ask again (laughs) you know, like last week (laughs)
All (Laughter)
8 I don't like it when I feel like I'm shut out, like 'cos I don't know about music like they do (indicating pupil 1 and 2) and I don't think that would happen in any other subject, I mean, I don't think so anyway.

School: School B
Sample: ScB Yr9 Set 1 (S) Session 4
Date: April 2002 (Monday)
Location: MR1
Present: JS
 3 (ETM3M) 6 (ETM6F) 11 (ENM11M) 14 (ENM14M)
 20 (DNM20F) 29 (ENM29F)
Transcribed: 18th October 2002
Coding: March 2003
 Revised June 2005 (Engaged/Disengaged)

‘All’ indicates comment made by more than one pupil at the same time

JS: *So, what do you think about music in school?*

- 3 I think this school does music really well, because there are lots of different activities that you can be involved with, but if you don’t you still get a lot of music just by the lessons Miss teaches. And we do more concerts than the other schools round here which is really good experience for later on. And we put on musicals so you get to act as well or be in the pit orchestra or whatever. When my mum and dad came to the open evening for this school they were really impressed by the music and were really pleased that I’d get the chance to do that too.
- 6 Yeah, there are loads of people who play instruments that also helps because you don’t feel like you’re the only ones. And it’s a really good way of getting to know people in the upper years because you see each other at lunchtimes and after schools and you have a reason to talk to them.
- 14 I think this school is a bit famous round here for music really, there’s always bits in the paper about it.
- 11 I think the stuff at lunchtimes and for the shows is really good, but that lessons aren’t anywhere near as exciting as that. I suppose that’s because we can’t all sing and play like them though.
- 20 I think music at school is a waste of time really. Just do orchestras and things for the musical kids and let us do something else.
- 29 Well, no I think we should all do a bit of music but maybe let the really good ones off to give more time to the rest of us maybe?

JS: *What about Music outside school?*

- 3 Oh, I do lots of things outside music too, but sometimes it gets too busy. I have piano lessons on a Monday night and theory lessons on a Wednesday and then orchestra on Friday and sometimes something on a Saturday so it’s all there but a bit busy.
- 6 Yeah, I do some of the county stuff too, but I have my lessons in school time not at home. Most of the time I’m either practising or I’m listening to something completely different to what I play.
- 3 Oh and I listen to music a lot, too, sorry I thought you meant about groups and things Miss not just listening and stuff.
- 11 I listen to music, a lot really.
- 29 Yeah, me too, a lot, too much my mum says, like, turn that music down...
- 20 I really like listening to music. It helps me relax and think.
- 14 Yeah. It’s one of the things I do really, I like to collect all different tracks and play them non stop until I know it off by heart.

JS: *Do you enjoy performing?*

3 I really like it, not 'cos you're the centre of attention but because it's really good fun and you're there with your friends and everyone's doing there bit, but if you get it wrong, then everyone does sometimes and you can just enjoy it.

6 Yeah it's good when we're doing a concert because the audience really want to listen and you've been practicing really hard so you know it's going to go alright but not so good sometimes in lessons. Everyone expects you to get it right and they think it's really funny if you make a mistake.

3 Oh right, like in the classroom? Well you just have to tone it down a bit, like not take yourself too seriously that's all.

11 I'm not keen on playing in front of everyone. I mean I'll do it, but it's not great, just 'cos you look stupid if it goes wrong and if you're not very good then it's going to go wrong isn't it?

14 I like playing the instruments but not playing them when everyone's looking. Miss did a good thing once when she got small groups of us to perform then be the audience, but while the rest of the class were doing it too, so, well, it was harder to hear but no one got so stressed about it.

20 Yeah it was better 'cos no-one could hear what you were doing. I hate it when we perform, it's like public humiliation it is.

29 It is hard, but, how else do you show what you've learned I suppose. It's a hard thing to mark isn't it music, I mean, I can think it in my head, but Miss can't give me a mark for that can she? So, I suppose they have to get you to play. I don't get any better though, even if I play it a hundred times.

JS: *Do you get on with your music teacher?*

3 Yes I think so, sometimes she's angry with me because she wants me to work harder or do this or do that, but I know that she's saying that because she wants the best for me and I respect that.

6 Yeah, well, I think she knows that if she wasn't like that sometimes we'd say, oh let's not bother this week, than we'd let everyone down not 'cos we wanted to just because we didn't really think about it. She helps us to keep focussed, you know, on what's important.

11 Yeah, I don't know her that well really, just to say yes Miss and what have you, but I think she does well to keep everyone going and getting something done, 'cos music's not one of those lessons when everyone is as good as everyone else so that makes it harder for the teachers doesn't it?

14 I think she's okay, you know, she's nice.

20 I don't I think she's a bit up herself, like oh I'm just going to play the piano and la la la.

All (Laughter)

29 Yeah but that's what's she supposed to do. If you had a music teacher who didn't that'd be pretty weird wouldn't it? I think she's alright.

JS: *Do you enjoy music lessons?*

3 Well I do, but it's not really about music is it, I mean like when we do French it isn't like people really talk is it? It's just an exercise to help you practice. Music is a bit like that, a bit not like music but an exercise.

6 I think it's tricky to do with so many of us and not very much time, I mean if we were all grade 8 then Miss could do different things couldn't she. As it is she just does as much as she can.

- 11 I don't not enjoy music, but enjoy? That makes it sound like you sit there with a huge grin on your face, I wouldn't go that far.
- 20 That far? No way. Music is dull.
- 14 No well it's not the worst thing is it? Music's alright really.
- 29 Yeah, it's just my hardest subject I think, I really have to think and then I still don't get any better so you're a bit tempted not to listen so much and save yourself the bother, but, that would be...well...I don't do that.
- JS:** *How do you feel after a music lesson?*
- 6 I feel good, because I know I've done well, and I've helped Miss by helping some of the others and it makes me feel like I'm in control a bit, you know, not just doing what I'm told. I know how to do music and I can play my part.
- 3 Good. I like playing with my friends in the class, I like it when Miss asks me to play for her so that she can help the others sing, or if I can work with another group to give them some ideas. That makes you feel more responsible and that what you know is worth something.
- 11 Mostly I feel alright, I did ok and still managed to have a laugh so, ok really.
- 14 Yeah, it is better if you can have a laugh too. Sometimes Miss is a bit stressed and then it makes it more difficult.
- 20 Actually having time to talk to your friends is the best thing 'cos she gives you something to do and you have a chat about something completely different.
- 29 But sometimes you get really good ideas from one of your friends, so it's not just wasting time is it? If I'm stuck sometimes I wait for someone else to suggest something or play a bit and I'll use that. It just makes my head hurt sometimes that's all.
- JS:** *What does your family think about music?*
- 6 That's it's a good subject, that it's worthwhile my mum says.
- 3 They're all for it. Just as well, because I wouldn't be able to do it if they didn't give me lifts and pay for everything. They want me to carry on with music and do as well as I can.
- 14 Be good and don't give her any cheek, that's what my dad says.
- 20 That's what my dad says, but whatever, music just isn't that important.
- 29 Well, mum says do your best, but it doesn't matter, but she knows that I will do my best if I can.
- 11 Oh, just you know, it's a bit like RE isn't it, someone's decided you should do it, so you do.
- JS:** *Are you musical?*
- 3 Yes, definitely.
- 6 Yeah, me too.
- 20 Er, you're joking right?
- 29 Miss, I'm not. I wouldn't be so crap at it if I was musical would I?
- 11 No. I'm not talented like that, but I'm good at other things, we're all good at different things aren't we, really?
- 14 Yeah and me and you aren't good at music eh? No Miss it's fair to say we (indicating himself and pupil 11) are not the muso's here.
- JS:** *What does it mean to be musical?*
- 14 You know, playing an instrument and learning all about music and...
- 20 Yeah, doing music all the time and playing and singing.
- 29 Oh yeah, someone who plays an instruments and performs all the time and wants to be like a proper musician when they're older and really works at it too.

- 3 A musical person can play, sing write and read music and understand how to perform with others. You have to learn how to blend or accompany people so that you help them to sound as good as they can. It's not all about me, me ,me.
- 6 Someone who is musical is someone who can make you forget things when you listen to them sing or play or whatever. I think sometimes that bit is a gift and then you have to work at the technical stuff, you know, like scales and fingerings and things.
- 11 I think it's just about whether you are able to do it and if you're born that way then good luck to you really. It's no point working really hard if you're just rubbish is there?
- JS:** *Do you enjoy music lessons more or less, than you used to? Can you tell me why?*
- 3 More than I used to . As you get better, you can see more of what Miss is trying to get people to learn. It's like you understand the process more and can use what you know to help other people. It's not about saying how brilliant you are, it's about saying I know how to help you get this, then we'll both be better.
- 6 Yeah, I never got that before, it's like I used to sit through a lesson and then it would be, right at the end, oh I see, that's what you meant, but now I can see what Miss is explaining right from the beginning, like, oh she's telling us about a blues scale or whatever. It makes you feel comfortable that you know what's going on, do you know what I mean (waits for affirmation) it's like I know stuff and that means I can spend my time on different things, more difficult things.
- 11 Just differently really. There are more things to do and we do a bigger range of music, but then it's harder and sometimes I can't do it, so some good and some bad. Mostly good though I suppose.
- 14 More now, because we get to choose more things.
- 29 Yeah, we get to choose some of the topics and that means you learn about things you like rather than things from history. The instruments here are better too and not so old and the room is much bigger ' cos space is important when you're all making loads of noise at the same time.
- 20 Less. Way less. It's dull now. I don't want to know all the details.
- JS:** *What's the best thing about music lessons?*
- 3 Probably playing the different instruments like the drum kit that I don't normally get a chance to play because there are way better drummers than me around, but in class I can get away with it.
- 29 I like it when we've all learnt a song and it goes together just right...
- 6 When everyone in the class just kind of gets it, all at the same time and it's working. That's a great feeling and sometimes we all start laughing, which spoils the music but it's worth it just for the way you feel.
- 11 Miss playing really loud music, and sometimes you can tell she doesn't really like it. That's funny.
- 20 Talking with your friends, if someone really messes up, that's funny too.
- JS:** *What's the worst thing about music lessons?*
- 20 If you're the one who messes up
- All (Laughter)
- 29 It is really embarrassing when you mess up and I go really red and everyone knows. I hat that.

- 3 The worst thing is that we always have time limits to do this and five minutes to do that and sometimes you don't want to have to limit what you can do because the lesson is about to finish, but I see why that has to happen. It's still annoying though.
- 6 Oh, the worst thing? It sounds sort of rude to say the worst thing, but, oh I suppose we could do with more practice space, and practice space where you can't hear the person next door.
- 11 When it's exam time and we're not allowed to make any noise 'cos they're doing exams next door and we can't disturb them.
- 14 The worst thing is when Miss makes us do feedback, after someone's played and you can't think of anything good to say and then you just laugh
- All (Laughter)

School: School B
Sample: ScB Yr9 Set 1 (S) Session 5
Date: April 2002 (Monday)
Location: MR1
Present: JS
 4 (ETM4M) 9 (EAM9M) 21 (DNM21F) 22 (ENM22F) 25 (ENM25F) 23 (ENM23M)
Transcribed: 4th November 2002
Coding: March 2003
 Revised June 2005 (Engaged/Disengaged)

'All' indicates comment made by more than one pupil at the same time

JS: *So, what do you think about music in school?*

- 23 That, it's an okay subject but maybe it should be something you choose to do. I think it's important for the ones who are good at it to do it, I just don't think it should be for everyone to do.
- 22 Music is alright, I like it better than PE.
- 25 I think we should all do music because it's a good thing to know but maybe put us in different classes like for English and Maths to give us lot a chance to catch up with the others.
- 4 Everyone should do music, just so that you know the basics, then if you want to do more you can 'cos there's lots of things you can join in with once you can play a bit.
- 9 Yeah and if there isn't anything you want to play with then Miss helps you make a new group and lets you use a room at lunchtimes or after school and if you're good enough she puts you into the concert at the end of term.
- 21 Music at school is pants, it's just not any good. It's all duff music, I mean who listens to this stuff.

JS: *What about Music outside school?*

- 23 Oh I go to gigs sometimes and I listen to the radio and CD's and sometimes I download music but my dad's not so keen on me doing that.
- 25 I suppose I do listen to music. I've not really though that before.
- 21 I listen to whatever's on.

- 22 I listen to music Miss. But that's not being musical is it?
- 4 I suppose it depends how you listen. Sometimes I just want to switch off and I put something on really loud and blank out everything. Sometimes I really want to listen, like to what the guitarist is doing, or I don't know, then I'm really concentrating on what I can hear, and that's like a proper musician would do.
- 9 That's how me and my mates learn to play our guitars. We listen to the same bit over and over again and you try to work out what notes they're playing and you try it and sometimes you get it just like they play and then you can teach it to the others. We spend loads of time doing that.
- JS: *Do you enjoy performing?***
- 23 No, I really don't. I do it because I know we have to so Miss can give us marks and tell how good we are, but it's not what I enjoy, no.
- 25 Sometimes I feel very stressed and very scared before I play in front of miss and the class because it's just you and, well. It's hard to do.
- 4 But I think it's hard to do too. Just because I can play the violin doesn't mean I'm brilliant at the keyboard so I feel a bit stressed too. And it's like the others expect me to be able to do it with my eyes closed so if I can't that's even more stressing.
- 9 I like playing with my friends, not so much at school maybe, it makes me feel self-conscious, and then I get distracted and play crappily.
- 21 I just play crappy whatever. So... I don't make much effort 'cos it's not worth it.
- 22 I do try but it sounds awful and then I don't want to do it anymore. Sometimes I'll do anything to avoid performing.
- JS: *Do you get on with your music teacher?***
- 25 Yes I do get on with her. I think she understands that I find it hard and helps me as much as she can.
- 23 Yeah, I think I do. She helps me if I ask and she tells me what to do to make it better and stuff.
- 22 She's usually nice if you say you're finding it hard.
- 4 Yes, I really respect her. She works really hard for us and gives up a lot of her time.
- 9 I didn't for a while, 'cos we had a bit of a falling out 'cos I was a bit, well, I was mucking about in lessons, but then she asked me to sit in on a rehearsal she had and I played a bit and now I don't muck her around 'cos I know she's sound and she makes an effort for us.
- 21 She makes an effort for the musical kids, not for all of us.
- JS: *Do you enjoy music lessons?***
- 23 Most of the time, I think I do. It's an okay lesson as long as you don't get too stressed about it.
- 25 If I know we have to perform before the lesson, like something that's been organised from another lesson then I don't look forward to it I think, oh no music's next. But once it's over, and you get on with the other things then you can just think, well it's done and that's over.
- 4 I really enjoy them because Miss treats you like you're one of the team and gets you to do things like play or demonstrate something and in group work she lets you experiment a bit more and see what happens. And afterwards you get to play your work and explain how you did it.

- 9 I do now, but I still think sometimes, why is it all keyboards and singing keyboards and singing?
- 21 I just sit and wait for the end of the lesson.
- 22 Well, sometimes I sit and hope she doesn't ask me, but I try to enjoy it too.
- JS:** *How do you feel after a music lesson?*
- 23 Like I just don't understand it really, like it's all in code or something. I know that sounds stupid but it's like I don't get it but I know that the others do
- 25 I talk to my friends about it and they say it doesn't matter, you did your best and we have laugh and then it's alright again. If I keep it to myself then it puts me in a bad mood because I feel stupid and I get in a bad mood. But my friends understand.
- 22 It's okay if you have your friends 'cos they tell you you're doing alright and it makes you feel better.
- 4 Yeah but sometimes I feel like that too. I talk to my friends and say, I should have been able to do that 'cos it was easy, and they say it doesn't matter no-one noticed and then it's okay. And the other things is, sometimes people are a bit funny with you because they think you were showing off when you were doing something. But not my mates, just others in the class that I don't know so well.
- 9 I think maybe there is a sort of code and that some people know almost all of it, you know the proper musicians, and some of us know a bit, because we've picked it up ourselves and some of us don't know hardly any. And the more you know the better you'll do.
- JS:** *How do you feel after a music lesson?*
- 21 Like there are more important things I could be doing with my time.
- JS:** *What does your family think about music?*
- 23 Just do your best, you know, the usual stuff. My parents aren't expecting me to take music for GCSE (laughs)
- 25 No, my mum and dad would have a fit if I did music. They just want me to work hard in all my lessons so that I get a good report.
- 21 They think there are more important things to study too.
- 22 My mum does think there are better things to do but she says you should make the best of it and give it a go.
- 4 My mum and dad do think I should do music, but it isn't really decided yet because you only get so many choices and there are lots of things I'd like to do. And because I can keep playing and taking my exams without doing GCSE, so that might be better really.
- 9 The head of year told my mum that music might be a good subject for me to take because I could get a good grade if I worked hard, so I'm thinking about it.
- JS:** *Are you musical?*
- 23 No, I think I might have been maybe if I'd had the chance, but it's too late now isn't it. You need to start really young to do music don't you?
- 21 Even if I'd have started when I was still in nappies it wouldn't have made any difference.
- 25 I can play a bit, but I have to work hard, so I can't be that musical really. If I was I'd be one of the good ones not one of the rubbish ones (laughs)
- 22 I'm a bit rubbish, but I do try, really.
- 4 I think I am musical because I can do things if I try them, sometimes without practising so I must be kind of good at it.

- 9 I am musical because I'm interested in it and I can work things out for myself not just learn what I'm told.
- JS: *What does it mean to be musical?***
- 23 That you know about music and can do music and that you can show other people how to do it too.
- 25 Yeah, like Miss. She knows what to do and can show us what she is doing, like explain why she plays things like she does.
- 21 And tell you exactly what to do and when to do it...
- 22 No it means you can do loads of different things. I'm not sure what things, but like play things and know about people who write music.
- 4 I think musical means different things for different people. I think musical is being good at your instrument and being able to play something after you've heard it or sight read it maybe.
- 9 And be able to make things up, like melodies or riffs to go with other people.
- JS: *Do you enjoy music lessons more or less, than you used to? Can you tell me why?***
- 23 About the same.
- 22 Oh more, but, well, about the same too actually.
- 21 I've never liked music.
- 25 I like it more because we're given more freedom to do about our favourite music and stuff.
- 4 More than I used to because it's about using stuff I know in a different way, like fitting chords to a tune that I already know or finding a tune to fit some words. Just because you know the notes it doesn't mean you don't have to work to make it sound right. But you know when it does sound right.
- 9 I like it more now that Miss knows I can play a bit and she talks to me like I know a bit too. Now I feel a bit more part of it.
- JS: *What's the best thing about music lessons?***
- 23 When you get it right, when you can do it.
- 21 When we have a cover teacher?
- 25 Oh, some lessons just are fun, you know, you are working but it doesn't really feel like it.
- 22 No that is good because Miss will ask you a question and you know it and you think yeah I did that.
- 4 The best bit is when Miss says thanks, that you've really helped and you know that she means it.
- 9 Composition. I like making up riffs and thinking of tunes and experimenting with different things.
- JS: *What's the worst thing about music lessons?***
- 23 The worst thing about music lessons is when you know you can't do it, because you just know that you don't have a clue what Miss is talking about, but then you have to pretend to work on it for half an hour and then surprise, surprise when she comes round to assess you, you can't do it.
- 25 The worst bit is that bit when you wait for her to say well done and then, next time try this and you know it was a bit crap and she's being nice, not saying, but you know it was crap and it's embarrassing.
- 21 Most of it, apart from when you talk to your mates or whatever.
- 4 Oh, er, no bits really.
- 9 No that's not true. The worst bit is when we had to play the Pachelbel's canon thing again and again and again. Oh my God.

All (Laughter)
22 Yeah but I liked that when I got the hang of it.

School: School B
Sample: ScB Yr9 Set 2 (C) Session 1
Date: April 2002 (Friday)
Location: MR1
Present: JS
30 (ETM30F) 31 (EAM31M) 32 (EAM32M) 33 (ENM33F)
37 (ENM37F) 40 (ENM40M)
Transcribed: 18th October 2002
Coding: March 2003
June 2003 (Additional categories)
Revised June 2005 (Engaged/Disengaged)

‘All’ indicates comment made by more than one pupil at the same time

JS *So, what do you think about music in school?*

30 I think it’s a good idea and that there should be more time on the timetable for it. We could do it twice a week instead of another lesson and then we would have more time to look at other types of music. And if some people didn’t want to do so much then they could choose art or drama or something.

31 But that’s what we do in options isn’t it? I think everyone moans a bit about music but only because you think you could choose better music, but if say I chose the music then some people might not like that either? Everyone thinks they’ve got brilliant taste in music, but it’s more important that we listen to a bit of everything.

30 The concerts have really good audiences and not just mums and dads but people who really want to listen to us play. It’s brilliant being in one of those concerts or in the show, it’s a brilliant feeling. It makes you really proud of yourself.

32 Yeah, music is good here although you have to do sort of proper music which is a bit, you know, square. I don’t suppose Miss did garage at college though did she?

All (Laughter)

33 I think we do alright music, we’ve done blues and jazz, that was good. I liked the singing bits in that.

37 I like music.

40 It’s something we do, we do a bit of lots of different subjects.

JS *What about music outside school?*

30 I practice most nights, or maybe four nights a week and then do some theory if I’ve got an exam coming up and sometimes I play with my sister because she’s just learning and mum like me to help her a bit.

31 I play the drums a bit and the bass sometimes when my mate can’t come round. I’m learning from my brother and his mate taught him, so when we get together it’s a bit scrappy, but we’re getting better. I don’t do it that much in class ‘cos Miss wants us working on the keyboards and I’m not great at that.

- Sometimes I bring in my bass, like if Miss says we're doing song writing or something, then I can experiment with that.
- 32 I play with him (indicates pupil 31) sometimes, but mostly just in my bedroom.
- 40 I've always wanted to play drums but never got round to it. I might start learning though.
- 33 I don't do any of that. All I do is listen to music, when I'm doing my homework or in the bath or whatever.
- 37 I have music on a lot at home, sometimes on the way to school in the car too.
- JS** *Do you enjoy performing?*
- 30 Yes, I think I do. There's a difference between playing, just playing and performing, and I don't sort of perform when we are in music lessons because, well it doesn't seem, well it feels odd, like over the top. But when you have an audience, then you perform, not just play. And that's when you do best, when you are really performing and not just going through the motions.
- 31 I like playing with my mates. If that is the difference then I like playing not performing. I just like to see what happens and fiddle around not stand there and... I don't know, it's different that's all.
- 32 Playing in class can be a bit, well, risky 'cos you can look really rubbish, but playing with your mates is safe and much better.
- 37 It's alright if you pick an easy bit, that's what I do.
- 40 Yeah when Miss is handing out music everyone rushes for the easy bit.
- 33 If I've practiced a lot and I haven't got a hard bit to do, then I'm alright, but it is difficult not to go wrong.
- JS** *Do you get on with your music teacher?*
- 30 Oh yes, really well, she's given me a lift home after concerts and she tells me about her holidays and sometimes she gives me things to do like organising jobs, that she thinks I could do, like putting out chairs and music stands for rehearsals or helping to take the register at wind band.
- 31 She's helped me out with a few fingerings when I was stuck and she's listened to me play so I think we probably get on better now than we used to when I just never spoke much to her.
- 32 I was well shocked when I saw her playing the bass, it was like wow Miss can do that too, so I respect her for being able to play all the different instruments. That's cool.
- 33 I get on with her okay.
- 40 Yeah she's okay.
- 37 Um, I don't really know her, she just does music with us.
- JS** *Do you enjoy music lessons?*
- 37 Um, yes.
- 30 Yes, I, yes I do. We study lots of different types of music and Miss makes sure that we sing a lot too although some of the boys don't like that bit and they try to mess about. But she's strict as well as nice so...
- 31 About fifty fifty 'cos some of the music we do is so boring. And sometimes we have to share keyboards and there's no room and you elbowing each other out of the way, but that can be a laugh.
- 32 Oh the lessons are alright it's just the music is a bit off the wall. You can't always have what you want can you, I mean we don't get to vote on what we study in history do we?
- All (Laughter)

- 33 If we did choose we'd never make our minds up anyway. Music is like a
change of scene, you do totally different things, it's good that way.
- 40 I suppose I do.
- JS** *How do you feel after a music lesson?*
- 30 Um, tired? Well sometimes a bit tired. Sometimes like I've been on the go a
lot, you know doing stuff. It's like you have to cram a lot in don't you.
- 31 I feel like, who chooses what we study, I mean is everyone in the country
doing blues or just us? And it's not like I can't do it, I'm just not that
interested in doing it.
- 33 I can't do it and sometimes you think oh it's too much effort a bit.
- 37 I always try hard and I don't mind making the odd mistake.
- 40 The odd mistake? I'd be well happy with that.
- 32 Alright. A bit fed up if I've brought my bass in and then I don't get to use it.
And then another lesson I won't bother and I really want it.
- JS** *What does your family think about music?*
- 30 I'm doing GCSE and they're pleased although mum thinks I could have done
my grade 6 this term but Miss said I wasn't quite ready but I'll do it in the
summer I'm sure and maybe get a distinction too.
- 31 I got Miss to show me the syllabus for GCSE and there's way too much boring
stuff to do so I think I'm not going to bother. My dad says to do the things that
you are interested in, so...
- 32 I might do GCSE. It depends how much composition we have to do, because
that's what I'm worse than anything at. I can make up odd bits but not a whole
composition.
- 33 My family aren't into music. Not even really listening to it.
- 37 I don't know what.
- 40 They think it's important but they're okay with me not being very good at it.
- JS** *Are you musical?*
- 30 Am I musical... I suppose I must be. I wouldn't be doing this otherwise. No I
must be musical because that's what you call someone who plays and does
concerts isn't it, a musician and I must be a musician.
- 31 I don't know. I can play a bit. I'm not sure that counts.
- 32 I think I will be when I'm a bit better. I'm only really beginning at the
moment.
- 33 I'm unmusical. Is that a word? (waits for confirmation) Well I am.
- 37 I don't think I'm musical or unmusical, I just get on with it.
- 40 Most of us don't need to be musical though do we Miss. We're not all going to
be rock stars or record producers are we?
- JS** *What does it mean to be musical?*
- 37 I'm not really sure.
- 40 That you're good at music.
- 30 Mainly you can play an instrument like the flute and that you are good at it so
that you can do exams and play in orchestras.
- 32 Well that's kind of a traditional musician isn't it someone who plays in an
orchestra, I mean people in bands don't do that but they're still musicians,
yeah.
- 31 I can sort of see on other people if they are musical or not, but I'm not sure
what makes you one way or the other. I suppose that you're really into it and
take it seriously and spend loads of time practicing that would make the
difference.

- 33 I can tell when people are good too. You hear some playing at lunch and you think you're really good, but I always thought it was something you were born with like being good at football or I don't know swimming.
- JS** *Do you enjoy music lessons more or less, than you used to? Can you tell me why?*
- 30 I do enjoy music lessons but I think I'm going to enjoy them a lot more when I get into year 10 because that's when we start to do really long compositions and study proper composers and write essays about them. We have to do recitals as well. That will be better than what we do now, but I do like them now too.
- 33 I did like music when I was younger, it was just messing around more than lessons. But now...I like it better because we have good instruments and a bigger classroom.
- 37 We have better instruments and more equipment that's a good thing.
- 40 And there are separate rooms to go to for group work. That's better.
- 31 More because now Miss knows I can play a bit she involves me more in things, like try this.
- 32 More know, yeah, 'cos I know what's going on and I can suggest a couple of ideas but before I didn't think people would listen to me.
- JS** *What's the best thing about music lessons?*
- 30 When Miss plays a bit of music and you know what it is and you can talk about it.
- 31 When we're left to get on and we make up something that sounds really good.
- 32 I like it when we play something and it sounds just like the CD, that's sweet.
- 33 The best thing? Oh...I don't know really...
- 40 I like quizzes to see if you've been listening.
- 33 Oh no I do know, it's listening to the recordings Miss makes of when we play, because that's really funny.
- 37 I like the self assessment forms when you write what you did and what you would do next time.
- JS** *What's the worst thing about music lessons?*
- 30 If you don't know something Miss thinks you should and she says oh you should know this one and you feel thick.
- 32 Yeah 'cos sometimes you did know it but she used different words and you didn't think it was the same thing.
- 31 I really don't like singing very much.
- 40 I don't like singing either.
- 33 No I like singing. I don't like it when the headphones are buzzing in your ear.
- 37 That puts you off when they buzz and sometimes the crackle.

School: School B
Sample: ScB Yr9 Set 2 (C) Session 2
Date: April 2002 (Friday)
Location: MR1
Present: JS
 34 (ENM34F) 41 (ENM41F) 42 (ENM42F) 43 (ENM43F)
 44 (DNM44M) 45 (DNM45M) 49 (DNM49F) 50 (DNM50F)
Transcribed: 9th October 2002
Coding: March 2003
 June 2003 (Additional categories)
 Revised June 2005 (Engaged/Disengaged)
 Additional coding November 2006 (Support seeking)

‘All’ indicates comment made by more than one pupil at the same time

- JS** *So, what do you think about music in school?*
- 34 Lessons go okay, sometimes it's not something I can do, but my friends help me and Miss shows me.
- 49 Miss shows me but that's no good 'cos I still can't do it 'cos it's pants.
- 45 Miss shows me and it's like there how good am I? not like I've got a chance to get it. She does it well fast and then goes off again and she thinks you're gonna have it. Well, er no. If she told me what she wanted me to do and said right do this and then when you've got that try this bit but she's like, oh just do what I'm doing and...
- 41 Miss shows you if you ask, but she does it like once and says now you do it. I can't pick it up that quickly. I need her to show me a few times. And the next week, I've forgotten again, and she says I showed you this last week. Just because the others get it she gets off with me if I ask again. Sometimes I don't ask and then she's like you haven't tried very hard. And the other thing is, when we do improvising we just make it up to fit in with Miss and sometimes the others do stuff that sounds really bad. Miss says oh that was really interesting but when I try and it sounds really bad she says oh you need to think about that again, but we're all just making it up, experimenting aren't we?
- 45 Yeah but I don't know what I'm meant to be doing and if I do it right it's like what am I doing that's right and then I figure well it's not important is it? If you can't tell what's good and what's bad and what she's on about anyway but you still get by then it's just not important.
- 50 I think it's best not to do it then she can't criticise you can she? You try too hard that's your issue.
- 42 Yeah, right, music gives me a headache mainly.
- 43 I like it if I can take things slowly, but you just get the hang and then it's all chop and change and you forget where you were.
- 44 Music sucks Miss.
- 45 Nice one (indicates pupil 44)
- JS** *What about music outside school?*
- 34 I love listening to music.
- 50 Oh yeah, no, that's proper music innit?
- 41 I do a bit, when I'm in my room.
- 49 Yeah I do that, dance round and that.

- 42 I go round to my best mate's and we have music on and sing and stuff.
 43 Everyone our age listens to music though Miss, I mean you'd be weird if you didn't really.
 45 No but that's real music innit?
 44 Yeah but that's not what we do here is it? We don't listen to our music here do we?
 45 No cos it's not about listening to music is it it's about learning to do music and not all of us can do music so we don't get what we're supposed to do. But listening, that's just about what's good, it's like better music than we do here but it's not proper music, you know like proper music.
- JS** *Do you enjoy performing?*
 34 It depends, I enjoy if I do it right, if I get it right. But not if I don't.
 41 Not really. I know I'm not very good so it's going to go wrong anyway and then it does and Miss says never mind and moves on to the better ones.
 42 You just get it done and out of the way really. Have a go and see what happens (laughs)
 49 Yeah (laughter) like just do it and don't worry. It doesn't matter.
 50 No it so doesn't matter it's like just music innit?
 43 It can be a bit stressy, if you've waited for all the others to do theirs then it's your turn and your fingers have forgotten what to do.
 44 No but if you're clever you can get out of it, like mess around until the bell goes, stuff that annoys her like playing when she's talking and making out your keyboard's not working.
 45 Yeah and she says you're not going to spoil the lesson but we do anyway (laughs) 'cos it's a good laugh.
- JS** *Do you get on with your music teacher?*
 34 Yes but I don't understand what she wants me to do sometimes, but she will show me and then I do.
 43 Actually, I like her. I think she's a good teacher.
 41 I think I do but I know that the better ones get on better with her. It's that they know how to talk and what to ask her and I just ask stupid questions, but I do try.
 49 Yeah, it's like she's got her favourites and that's the posh kids who play and that.
 42 She's fine, you know, sound.
 44 No way, she's well a dragon.
 50 No, she's not a dragon she's well uptight, but not a dragon eh?
 45 No a dragon in my book.
- JS** *Do you enjoy music lessons?*
 34 Music is okay, I kind of like it.
 41 Yes I do enjoy music but it's difficult and I find it hard.
 42 Oh God, it's just music, it's alright, don't get so stressed out.
 43 But it can be stressy can't it and that's what stops it being all fun. But...Miss needs to know how we're getting on doesn't she, so she needs us to show her and then she can give us a mark.
 45 Yeah like you need her to give you a mark that says oh you can't do it do you? Can't you work that one out for yourself? It's like obvious the ones that can just do it and the ones that can't. You can tell that you're crap cos the others are just flying through the work and you're trying to work out what she's talking about. And it's not even like I care but she says why do you mess

- around and it's like, well 'cos it gets me a laugh with my mates and it's better than sitting here looking stupid 'cos I don't know what the hell you're talking about lady (laughs) you know...
- 49 But she gives you something to do and says do you understand and I just shrug my shoulders, I don't have a clue and then ten minutes later she's like, okay, play it for me and giving me a grade but I don't know what I'm doing I'm just winging it then it's like all over. And I'm like I have no idea what that was all about.
- JS** *Do you enjoy music lessons?*
- 44 No way.
- 50 No I really don't Miss. No.
- JS** *How do you feel after a music lesson?*
- 34 I know I'm not going to remember it for next week. It's not like you can write it down is it? I have to start all over again.
- 41 I think that even if I work really hard sometimes I'm not getting any better because I don't know how to do things, like where to put my fingers or how to do singing properly because no one told me how to do those things before and now I just have to get on and try. But you spend all your time trying and you never have time to get any better, it's always do this do this but you never stop to practice it really, not really.
- 42 That's all she wants though innit? She just wants us to try.
- 49 Yeah but I can't be bothered, it's like what is the point, I'm not going to get any better am I? And there's not time to get better now before we stop doing music anyway, so I might as well stop now really.
- 45 Exactly. Stop now. Just sit through the rest of the lessons and it'll be over. In a couple of years no one's gonna care if you can sing, so it's a waste of time.
- 43 But Miss says she's introducing us to lots of music and we have to decide what we like. That's fair 'cos then it's okay to say I'm not so keen on jazz or whatever 'cos at least I've tried it.
- 44 Yeah lots of crap music.
- 50 (laughs) yeah she should release 'now that's what I call crappy music'
- All (Laughter)
- JS** *What does your family think about music?*
- 34 Me doing music? (waits for confirmation) Just that's one of the things we do.
- 42 Yeah we have to do it 'cos it's in the national curriculum and everyone in the country does it don't they.
- 43 But only for a few more months then we don't do it anymore.
- 44 (cheers)
- 45 (chanting) never do it again never do it again (laughs)
- 44 Leave it to the sad acts that spend all their time playing, oo look at me I'm a musician
- 50 Yeah but some of them are alright
- 44 Not if they're doing that oo look at me I'm a musician crap.
- 49 Anyway, my family Miss, they think it's good that we choose our own things to do. But I'm not doing music
- 50 Not music Miss for me either.
- 41 My mum says probably it's a good thing that I'm not doing music much longer because I'm not very good at it and should do something else now.
- JS** *Are you musical?*
- 34 Well I do love listening to it, is that the same thing?

42 I think it's like if you have special lessons and whatnot.
 34 Oh, well no then.
 49 No.
 44 N O (spells out letters)
 45 I might have been, when I was younger I don't know I suppose I could have been but I messed about too much I suppose, was messing round when then others were doing music (laughs).
 41 I wish I could be. I wish I could play or sing but I'm not talented like that.
 43 I think I might be musical if I'd been given lessons when I was young, but now I'm older I'm not.
 50 I don't think lessons would've made a difference.
JS *What does it mean to be musical?*
 34 Not someone who just loves listening to music I guess. Someone who makes the music.
 41 Yeah, someone who plays like the piano and can sing at the same time.
 42 Miss says that easy if you practice enough, but I can't see it myself.
 43 My friend says it's just starting when you're like really little and you pick it up without even thinking about then you can do it easily but I didn't get lessons.
 45 I know it's about having a talent isn't it, about being talented at music.
 49 Miss says anyone can do it, but that's alright for her 'cos she can can't she.
 50 Oh whatever.
JS *Do you enjoy music lessons more or less, than you used to? Can you tell me why?*
 34 I like what we're doing now more than last week. I like when we work in groups on a big project.
 42 When everyone does a bit and then you get loads more done than if you sit staring at a keyboard or whatever. That's better.
 41 I like the things we do, like projects and songs and making up our own songs but I think it's a bit too hard.
 43 I like it the same as before, it's about the same.
 49 No, worse. Worse than it was before.
 44 It's got worse. It's well boring now.
 50 Well boring.
 45 The work is boring but you can just sit and talk and have a laugh and just look a bit busy if she comes past.
JS *What's the best thing about music lessons?*
 34 Listening to the different music.
 41 I like working out the notes on the keyboard, all the black one and the white ones.
 42 I like trying out the sounds on the keyboards, they have some wicked sounds on them.
 43 I like the demos on the keyboards but Miss took those buttons out 'cos she said they were driving her mad. But you could pretend it was really you playing it and you sounded cool.
 49 I like it when she does quizzes about the charts, like at Christmas.
 44 Yeah the games at Christmas were a bit of a laugh.
 50 Do you remember the games we played at the start of the year? I liked them.
 45 I thought I was gonna like music then you know, then it just got like every other lesson, do this do that.
JS *What's the worst thing about music lessons?*

- 34 Singing all by yourself.
 45 No you singing is the worst thing (indicates pupil34) (laughs) no I'm joking don't throw one it was a joke yeah.
 41 Not being good at it. At music I mean.
 42 No, not being good at it's alright, everyone knowing you're not good at it is worst than that.
 43 Yeah but everyone knows we're crap so don't worry about it (laughs).
 49 Yeah we're the crap ones Miss.
 44 Music's crap Miss really.
 50 (laughs) Couldn't have said it better Miss.

School: School B
Sample: ScB Yr9 Set 2 (C) Session 3
Date: April 2002 (Friday)
Location: MR1
Present: JS
 38 (ENM38M) 39 (ENM39M) 35 (ENM35F) 36 (ENM36F)
 46 (DNM46M) 47 (DNM47M) 48 (DNM48M)
Transcribed: 26th October 2002
Coding: March 2003
 July 2003 (Additional categories)
 Revised June 2005 (Engaged/Disengaged)
 Additional coding November 2006 (support seeking)

'All' indicates comment made by more than one pupil at the same time

- JS** *So, what do you think about music in school?*
 38 Never really thought that much about it. The school says what subjects we do and then we get to drop the ones that we don't like.
 39 Yeah 'cos everyone does music until year 9 and then you don't unless you already play an instrument then you do.
 35 I think it's a nice lesson 'cos you get to listen to music and try playing it and you don't have to do much writing or homework.
 36 Yeah it is the sort of lesson you can just walk in do a bit and walk out again without feeling too worried. Even if it goes really badly, you can just try it gain next week. Not like maths were if you mess one bit up everything goes wrong and you have to start all over again.
JS *So, what do you think about music in school?*
 46 You just turn up, nothing else.
 47 Or not (laughs) sometimes we don't.
 48 (laughs) no we usually do.
JS *What about music outside school?*
 38 I don't do music outside school. I don't do lessons or anything.
 39 I like to listen to it. I have music on in my bedroom.
 38 I listen to it yeah.
 46 I do a bit.
 47 Yeah.

35 All my friends listen to music and me.
 36 I have music on when I'm doing other stuff.
 47 Oh I do that, like in the background.

JS *Do you enjoy performing?*
 38 Not really, it's a bit stressy for me a bit too much hassle.
 39 Hassle? (laughs) It is hassle 'cos everyone's waiting for you to cock it up and you know you're gonna. There's no way you can make out you can do it, it's like you just have to do it.

35 That's what I don't like Miss, you have to show everyone how crap you are. Like in other lessons you can get away with it, like just you and the teacher know how you're doing, but not in music. You're on display aren't you.
 36 You are a bit on show but you just do it and that's the best you could do then and don't worry about it. Miss doesn't expect us to do everything just so.
 46 No I don't.
 47 No Miss, that's not good.
 48 (laughs) no way no good.

JS *Do you get on with your music teacher?*
 38 Yeah, I like her and I think she likes me, so everything's good.
 39 She's alright yeah. She thinks that we are a bit (laughs) she thinks we mess around a bit, but you should see what we do in other lessons

All Laughter
 35 I think everyone likes her Miss, she's just one of those teachers that likes a laugh but doesn't take any truck, you know trouble.
 36 That's what makes it good 'cos even the ones who would normally be messing around and spoiling it are just doing stuff, you know, not working really, but just playing around and keeping their heads down so that Miss doesn't have to spend the whole lesson keeping an eye on them.

JS *Do you get on with your music teacher?*
 46 No, I don't.
 47 It's more like she doesn't get on with me.
 48 She's not keen on us Miss (indicates himself, pupil 46 and pupil 47)

JS *Do you enjoy music lessons?*
 39 I like it more than French or Maths or I dunno Geography.
 38 It's not the baddest lesson we have by far and sometimes we do really cool things like that bass riff thing, that was cool. And I could play it really fast.
 35 I like music most of the time but not when I have to show myself up.
 36 I like music, I think it's a good lesson.

JS *Do you enjoy music lessons?*
 48 No Miss sorry.
 46 No I don't.
 47 No me neither.

JS *How do you feel after a music lesson?*
 38 How do you feel? Um...I feel...I dunno...
 39 Sometimes chilled...depends how it goes.
 38 I feel that was alright and what am I doing next? Honestly Miss I don't think I think about it any more than that.
 46 Yeah, it's just music innit.
 47 Over and done with, yeah.
 48 Just forget it eh.

- 35 I try to think, oh well try again next week and forget about what I did this lesson.
- 36 I'm okay as long as no one says oh sorry you made such a mess of whatever it was and act like something really awful has happened 'cos then you really do feel stupid 'cos otherwise you could pretend no one noticed at all.
- JS** *What does your family think about music?*
- 38 My brothers listen to a lot of different music and they let me borrow stuff. My mum thinks it all sounds like noise and tells us to turn it down.
- 39 Yeah my mum's like shouting up the stairs and I'm like turning up my music so I can't hear her shouting and she's shouting to turn it down and I'm like I can't hear you (laughs)
- 35 Music is to listen to isn't it, it's not something to do for a job, not for normal people is it?
- 36 It's not a thing my family would say if I wanted to talk about jobs and stuff.
- JS** *What does your family think about music?*
- 46 I don't know. Not a lot probably.
- 47 What's to think about Miss? It's just music innit.
- 48 They say just get it over with, right?
- JS** *Are you musical?*
- 38 Am I good at music? No
- 39 No Miss
- 46 No.
- 47 Me neither.
- 48 No, me neither Miss.
- 35 It would be nice to be able to sing, really well, but I don't have the sort of voice for that. I sound weird when I sing, like I stick out. I hate that.
- 36 I like music but I'm not good at music, so I can't be musical too.
- JS** *What does it mean to be musical?*
- 38 Um...um...to be good at music. I dunno really.
- 39 Is it the ones that do lessons Miss? They're musical right?
- 35 They already are musical so they do lessons...the lessons don't make them musical it was how they were born I reckon.
- 36 Yeah that's right. It's not like magic is it, they don't have a couple of lessons than ta daah I am a musician. They just have lessons to teach them how to read music.
- JS** *What does it mean to be musical?*
- 46 That you do music, I dunno.
- 48 It's about being good at it.
- 47 So you play an instrument I think.
- JS** *Do you enjoy music lessons more or less, than you used to? Can you tell me why?*
- 38 More. I like them more than I used to 'cos the music's better and we get to choose who we work with so you can your mates what's happening instead of going to Miss.
- 39 Yeah if you ask your mates you can fix it without having to ask. I hate having to say oh Miss show me this, how do you do that?
- 35 I like it more. On the whole more but it's lots of things I can't do.
- 46 I've never liked it.
- 48 It's always been rubbish.
- 47 I never liked it, but it's worse now than ever. Well worse.

- JS** *What's the best thing about music lessons?*
38 Playing the drums. That feels awesome when you're playing them.
39 Yeah you don't have to be very good but it feels like you're making this amazing sound and everyone stops and listens to you.
35 I like listening to the music and Miss sometimes gets us to close our eyes and listen harder.
36 I like most of music really, it's an alright lesson. I think I like composition best when we're given something to make up.
- JS** *What's the best thing about music lessons?*
46 I dunno.
47 Me neither.
48 No Miss, I dunno.
- JS** *What's the worst thing about music lessons?*
39 Waiting to play your bit, that's cruel.
38 When you feel like a muppet 'cos you can't do it.
39 So, a lot then (laughs)
35 Yeah, feeling stupid is the worst bit.
36 Sometimes I am just about to start something and then I get interrupted and then I can't remember what I was going to do and I can't get it back and there's nothing written down or notes to read and I spend ages fiddling trying to get it back but it's gone. I don't like that.
- JS** *What's the worst thing about music lessons?*
46 That we have to do it.
47 (laughs) Every week.
48 We should be able to choose.

School: **School B**
Sample: **ScB Yr9 Set 3 (S) Session 1**
Date: **March 2003 (Friday)**
Location: **MR1**
Present: **JS 51 (ETM51F) 52 (ETM52F) 56 (EAM 56M) 57 (EAM57M) 58 (EAM58M) 59 (EAM59M)**
Transcribed: **9th October 2003**
Coding: **Initial coding January 2004**
 Amended July 2005 (Engaged/Disengaged)
 Amended November 2006 (Support seeking)

All indicates comment made by more than one pupil at the same time

- JS:** *So, what do you think about music in school?*
51 Music lessons in our school are an interesting mix of some of us who think it's a bit easy and need challenging a bit more and others who are struggling with the most basic stuff and wish they could be anywhere else. It's very difficult for Miss to pitch a lesson so that everyone is involved because there's such a gap between those who can and those who can't. She has to think of different ways to get the same job done which is a lot more work for her. We get asked to help the others because Miss thinks it's good for us to help each other and

appreciate what others find difficult. It does make it a bit clearer when someone doesn't know where the notes are on the keyboard but we're expecting them to be able to play a piece from memory.

52 I suppose the difference is that some of us know that the music that we do in music lessons is sort of specially adapted so that most of us can have a go. It's not quite the real thing is it (waits for confirmation from pupil 51). We helped Miss write out a song from the charts to do in lessons and you could see that she was organising it with really easy bits, middle bits and harder bits so that everyone could have a go. Real music isn't like that is it, you just have to play what's in front of you.

56 No I think it is a bit like real music 'cos when we play in our band the bass part is easier than the guitar that plays chords when the bass just plays one note. That's all that Miss is doing, like in a real band. But you can't do that for all types of music can you. I mean if we're doing orchestras then we know we're not going to sound like a proper orchestra. That's not because we're rubbish it's because you don't have enough stuff in a classroom or actually enough people to play.

57 But the orchestra at lunchtime sounds like a proper orchestra but in a class you have like twenty something kids and only a few of them are musical like us and so you have to think of something for the rest to do otherwise it's not fair and it's like rubbing their noses in it saying aha you're not very good and we're going to make you look really stupid. It's like PE, we all know who's going to be picked last for a team but you still have them on your team because it's really low to make people feel crap, isn't it?

58 Yeah but in music sometimes all the crap kids get bunched together and then they don't know what they're doing and they ask Miss for help or ideas and she has to spend like forever doing it with them and she doesn't have time to get to us. And you're like we've got something really good here and we want to show it to her but she tied up. And that's like...

56 Frustrating?

58 Yeah, exactly.

59 Yeah but sometimes Miss chooses the groups and then you get stuck with someone you don't really want to work with and you have to show them what to do and you feel a bit odd teaching them 'cos it's like you're saying I'm better than you and sometimes they don't take that so well. And then they make out you're a bit full of yourself and that makes it worse.

51 It's easier at lunchtimes and after school because all the people there are there because they really want to do music and you're all in it together. I do orchestra and choir and chamber choir when that's running and string group too. If we didn't all pull together than it wouldn't work as music would it. You know that everyone has to do their bit otherwise it won't sound right. Sometimes we can't see what Miss wants us to do and she has to demonstrate and then we try again and it's like wow, that's the difference having a good teacher makes, making the difference between okay and wow.

52 I love the rehearsals because you go in and everything's a bit disorganised with chairs and stands and music all over the place and everyone's eating their lunch and then, it starts and it's a bit all over the place, then it's just right and it's like the melodies just come together. I love that feeling. That's what music should feel like all the time.

JS *What about music outside school?*

- 51 Well, do the lunchtime and after school rehearsals count? (waits for response)
oh so on top of that I have singing lessons on a Wednesday and piano on a Friday. Sometimes I'm asked to play for the county orchestra if they are short or someone has to drop out. I practise maybe two or three times a week before my lessons and make sure that my pieces are okay, then I do scales and a bit of sight reading and maybe just play along with a CD or something for fun.
- 52 I do practice, most days and I really like playing along with CD's because you can pretend you are playing with a massive orchestra.
- 56 I practice a lot and my friends come round and we jam together and learn new chords. We always listen to music 'cos we want to sound like them and pick up how they do it.
- 58 We listen to the same bit a million times.
- 59 But you have to, to get it right don't you?
- 57 Yeah it makes it easier 'cos we play something at home and use it in lessons too for when we're doing composition or whatever. It's like a shortcut isn't it, using something you've learned already for something else.
- JS: Do you enjoy performing?**
- 51 I really do, but sometimes it's easier at a concert, you know, with an audience who are waiting for you to play. In lessons it's like people are waiting for the mistakes and ignore the good bits but in a concert they're waiting to hear all the good bits and ignore the mistakes. And it's like you can be someone else for a bit, like try on being a proper musician while you play and that gives you confidence to stand there and play. It's not the usual me, it's someone special.
- 52 It is strange how you feel like a different person when you play. When it's going well I don't even think about what I'm doing. That's how I know if it's going well or not. If it just happens then I know I've done enough practice and it's going to be good.
- 56 I really love playing with my mates and playing along with songs, it's a cool feeling and you can just do it forever. Sometimes we just play the same thing over and over again 'cos it's amazing and you want it to carry on.
- 57 It's a real buzz, but sometimes it doesn't work and you're not sure why. Having people in you face makes it more difficult though.
- 56 No, playing in lessons isn't the same. You don't feel as free, you know, to let yourself go. You feel a bit, well like people are really watching. Not listening, watching. It's a weird feeling.
- 59 I prefer playing with my friends, outside of school.
- 58 I think you feel more confident when it's just your mates and you're just doing it for fun.
- JS: Do you get on with your music teacher?**
- 51 Yes, really well I think. She's really good at showing you what you need to do to get better and when you work hard she tells you how well you are doing and gives you more advice. It's not like she's nagging or criticising, it's like, you're doing really well and I want you to do even better. It gives you confidence and that makes it easier to keep practising and playing. And sometimes when there's lots on, you know, homework and the show and concerts and all the rehearsals she's really hard on us and tells us that we need to work harder. And a little bit of me thinks, I can't work any harder and then I think, yes I can and you feel really strong because it was difficult but you did it anyway.

- 52 She pushes you to do the best you can, and that's good. I don't know what I would think if another teacher pushed me like that though. I think you get used to different things in music. You have to put yourself up for criticism more maybe and you either get better or you give up.
- 56 I didn't used to so much, but I do now. We had a few sort of issues about things but she, well I suppose it was me really, I thought she was a bit, you know, precious, but she's not, she likes all sorts of cool music as well as the really old stuff.
- 57 Yeah but we didn't know that when we started music with her and she was always playing old fashioned music and saying how brilliant it is so we thought she must think our music is rubbish 'cos we thought her music was a bit rubbish.
- 58 And she listens to us and she said that she learns lots from what we tell her too about our music.
- 59 That makes it better to listen to her music 'cos you know she's into yours too and so if she says this is really good you might like it too.
- JS: *Do you enjoy music lessons?***
- 51 Almost always. Sometimes the others are a bit low, you know, they call you things and well, they sort of enjoy it if one of us lot are criticised. That makes it hard because we (indicating pupil 52 and pupil 58) understand that you need criticism to get better but the others just think it's funny, oh look, not so perfect after all. It can make it harder to feel confident.
- 52 It's not so much being confident, more like self conscious. In the music classroom with your class you know you have to spend the rest of the day with them and you don't want to give them ammunition. I do enjoy the lessons though and you learn to ignore stupid comments. We've all been through it.
- 56 I don't get so many things said to me, mostly it's like show me how to do that or they want to play my guitar and I'm like no, hands off. I don't know if that's 'cos I'm not a girl or maybe 'cos the guitar is, well, it's like more of a cool instrument isn't it? But it might be because I'm a boy they know I don't care what they think anyway.
- 57 They don't say anything to us because we're like accepted as being sort of cool musicians, you know, into it but not uptight or anything.
- 58 That makes it easier 'cos it's just something we do, it's just a bit of us not like some of them who it's like their whole life is music music music.
- 59 I think my life is music but I don't make a fuss about it.
- JS: *How do you feel after a music lesson?***
- 58 Oh Miss I didn't mean I don't like it, I just meant that it's easier if you do other stuff too.
- 51 Most of the time I've really enjoyed it, either because Miss has given us something interesting to do, or we've had a chance to talk to her about rehearsals or the show or whatever. It's a lesson I can just walk into and enjoy and not have to worry about.
- 52 It's easily the best lesson of the week. It will be even better when we get more lessons, like three a week I think.
- 56 I really enjoy music. I think it's a cool subject.
- 57 Yeah, music rocks (laughs).
- 59 Music is a good lesson I just wish we could choose more of the music.
- JS: *What does your family think about music?***

- 51 Well I am going to do music next year and my mum and dad think it's a good decision as I'm probably going to get a good grade in it. It would seem a waste not to do it really.
- 52 It's an important part of my education and that I should keep it up for as long as I keep doing really well in it.
- 56 They would like me to take GCSE music because they're really proud of me when I play. They came to a concert last term and my mum was like, God, she practically cried (laughs).
- 57 My mum and dad are easy about it really, if I want to do it then fine and if not there are plenty of other subjects. It won't stop me playing though.
- 58 No you can still play but do other things at school.
- 59 I'm going to do it and my parent are fine about it.
- JS:** *Are you musical?*
- 51 I suppose I am. It's a bit embarrassing to have describe yourself as musical, but feels really good if someone else says it about you. I mean it's a special thing to be isn't it? I think I'd say I am a musician.
- 52 Yeah, I am a musician because I play and I really enjoy music and I think being musical comes as a result of being a musician.
- 56 I am a musician, but not like you (indicates pupil 51 and 52) because you have lessons and do it, sort of properly. I've just picked it up because I was interested, not because anyone said oh go to your lesson and do scales now. And I think it's a bit harder this way because you have to find out everything for yourself.
- 57 And you feel like you've done it yourself, like it's more of an achievement I suppose.
- 59 I think I'm a self taught musician because we teach ourselves mostly.
- 58 I don't think you could do it if you weren't musical.
- JS:** *What does it mean to be musical?*
- 51 Oh, that's tricky because it means lots of different things really. It sort of depends on what type of music you play doesn't it, I mean I don't think African people would describe being musical the same way as we do and being a pop musician isn't the same sort of thing as playing in an orchestra. I suppose it's about being able to produce music and understanding the elements that go into making a performance successful and knowing what to do to improve a performance. It's about feeling the rhythm and knowing how to play a melody so that it sings.
- 56 I think it's all about how it feels because you know when you've got it right and everything's going and you just do things 'cos they feel right and it sounds right too.
- 52 I think it's really important that it's about feeling the music. You have to know how to play with other musicians and make it sound right and that's more than just reading your music and counting bars of rest isn't it (appeals to pupil 51) it's about feeling the music and the tempo and whatever.
- 57 Yeah, I agree with that lot (laughs and indicates pupil 56 and 52)
- 58 Being musical is being into music and playing it and listening to as well.
- JS:** *Do you enjoy music lessons more or less, than you used to? Can you tell me why?*
- 58 More now 'cos I play with my mates and we get stuff done and you can see that you're getting better at it all the time.

- 59 Yeah it makes a difference when you can really hear that the stuff we did at the beginning of the year is a bit ropery and we're getting more slick and can do more things so that we sound much better now.
- 51 Oh lots more because we get to do much more interesting things rather than singing rounds and whatever.
- 52 Miss will let us experiment with things once we've done the basic bits and she suggests new things to try or gives us something she's working on to have a look at.
- 56 Way more now because I bring in my guitar and before I'd sit there and not know how to take part. Now I can start to organise the others and suggest ideas for us to try and you can be the leader but not in a bossy way, just in a let's try this sort of way.
- 57 Yeah, I used to feel out of it, like it was all happening but not with me. So it was boring and you end up messing around just to pass the time. But now, it's much better and you feel part of what the others are doing, part of the group more.
- JS:** *What's the best thing about music lessons?*
- 51 Feeling in control of what you're doing and know exactly what to do and get on with it.
- 52 Yeah, you can just start trying out ideas by yourself.
- 56 Trying out ideas and someone else has an idea and you do that and then you've got something really cool.
- 59 Coming up with ideas and trying them out, yeah.
- 58 Sometimes it's song writing and sometimes it's composing or improvising. They're all good.
- 57 Yeah composing is way the best thing.
- JS:** *What's the worst thing about music lessons?*
- 51 Oh well, we could do with more practice rooms.
- 52 And a bit more space in the music room, you know to spread out when we're working.
- 56 I think we could have more sound proofing 'cos when you get going all you can hear is the others banging around.
- 57 Yeah and...and...more instruments I s'pose. That would be good.
- 58 That's about stuff not the lessons isn't it? I think the lessons should be a bit longer so you can get more goes at doing things.
- 59 We could get more done if we had more time.

School: School B
Sample: ScB Yr9 Set 3 (S) Session 2
Date: March 2003 (Friday)
Location: MR1
Present: JS 53 (DTM53M) 54 (DAM54M) 55 (DAM55M) 60 (DAM60M) 61 (ENM61F) 62 (ENM62F) 63 (ENM63F)
Transcribed: 21st October 2003
Coding: Initial coding February 2004
 Amended September 2005 (Engaged/Disengaged)
 Amended November 2006 (Support seeking)
 All indicates comment made by more than one pupil at the same time

JS: *So, what do you think about music in school?*

- 61 What do I think about music in school? I think we should do it at primary but not at secondary school, not when we have real subjects to do and not very much time to do them in too. Music is a fun lesson when you are little 'cos you get to play with the instruments but no one really thinks we're all going to be musicians or whatever, conductors or something do they? Music is good for the kids who are good at it and good luck to them but not all of us, it takes up too much time.
- 53 I think we should do it at primary but then only the ones who are really good at it do it at upper school because then we could do some decent music. The stuff we do in lessons is for babies.
- 54 Yeah but it's for babies who like crappy music. The stuff we do is just old and nothing to do with us.
- 55 There's loads of good music we could do but we end up with right old rubbish written like a hundred years ago.
- 60 It's all classical music and none of us like classical music.
- 61 I wish it was all classical music.
- 62 I just think we have to do a bit of everything, it wouldn't be fair just to do the music you like (indicates pupil 60 and 61) and Miss does ask us about things, she gives us a choice between one song or another and we decide. There's so much music nowadays that you couldn't do it all could you?
- 63 I like the music we do 'cos there's a little bit of lots of things. I've heard of some of it before and some of it is completely new and takes a while to get used to but I like to hear different things and see if I can play them.

JS: *What about music outside school?*

- 61 Music outside school? That's just listening to music isn't it and the music I listen to isn't the type of music that anyone learns about is it, it's just for listening to, yeah.
- 62 I do listen to music Miss, but, well that's it.
- 63 Listening to music is a nice way to relax in the evening.
- 53 I have lessons on Monday and Tuesday evenings and I practice most other days. I have orchestra on Fridays and jazz band on Saturday afternoon and sometimes I play on a Sunday too depending on what's going on.
- 54 I play at the weekend, sometimes I play for a few hours at a time.
- 60 When we get together we can play for ages can't we (directed to pupil 54).
- 55 I play a bit, you know, practice and that and I listen to music a lot.

JS: *Do you enjoy performing?*

53 I like performing when it's a proper performance but just playing in lessons is dull.
 62 Playing in lessons makes me feel stressed and a bit scared and I know I'm not going to do my best.
 63 Yeah, stressed and scared and that funny feeling like butterflies but not a nice and then you have to do it. That is not nice.
 54 Playing in lessons is just not like playing at all. It's like a logic puzzle, can you do this in this amount of time. It's not about music.
 61 Not very much no.
 55 It is a bit like that, like just do this but you don't know why. And the next lesson you do something else but you can't work out what it's got to do with the other thing.
 60 It's not about playing it's about doing little projects that all end up the same. It's too samey.

JS: *Do you get on with your music teacher?*

61 Well, yeah, I suppose we get on quite well, maybe, well, sometimes you think she spends more time with the ones that can do it, you know, they seem to be closer but then I s'pose that natural because you do make friends with people who are good at the same things as you. She is patient with us and helps us, you know the thicko's and she shows us what we need to do.
 62 Yeah you can always ask her to show you again and she will. Sometimes I ask her because I just like watching how she does it.
 63 I think she's a good teacher 'cos she cares about how we're doing and that matters if you want us to do our best. She's very patient.
 53 She isn't patient with me, she's always saying I should show other people what to do and I think that's your job you're the teacher so I just ignore her.
 54 I tried but I think she's had enough of me really, had enough of me saying can we do something better and it got her back up.
 55 Yeah but we should be able to choose. She gets to choose, so it's not fair.
 60 If we chose we wouldn't go mad, not stuff with swearing in but just modern music that everyone likes. Then we'd all know what we were talking about 'cos at the moment some of them are like in the lead because they do that sort of music already so they're like ahead of us.

JS: *Do you enjoy music lessons?*

62 I think so, they're okay aren't they (directed to pupil 61)
 61 Mostly yeah. Music lessons are not like proper lessons, it's not like you can say oh look that is what I did in music today, it's more like having an experience really, like when you go to see a film, you don't have anything to say you've been but you remember bits, but you might not remember those bits in a few days. If it was a good lesson you might remember more and that will help you next time, so that you can get a bit more done, you know, build on what you're doing. But if it's a bad lesson then it's like you are stuck in the same place and then you think, why am I doing this? Some of my friends kick out 'cos of that, they can't be bothered to keep trying 'cos they know they're not getting better at it and you don't need to be told you're not very good to know. It's obvious when you show yourself up isn't it?
 63 And if you show yourself up you know it's gonna be even worse next time 'cos you'll remember what it was like before.

- 55 It is but it doesn't matter if you can do this sort of thing because when did you ever see someone get to number one 'cos they could play a walking bass? It's not about the sort of music that people really play.
- 60 No it's not about real music.
- 53 I don't really enjoy them so much. It's alright if we're working on our own and you can just get on. It's just everything is like for five year olds and I think do something better than this please.
- 54 Do some real music and get some real instruments and teach us real things to play and then I'd enjoy it loads.
- JS:** *How do you feel after a music lesson?*
- 61 I feel okay because I do think it's worth trying again. And if you try you get more out of it. My friends who don't, well they get bored and that's not 'cos it's boring but 'cos there's nothing to do but mess Miss about if you're not trying, if you're not working and she doesn't take their crap so they just sit there.
- 53 Sometimes, it's like I want to bang my head on the wall. I wish we could drop music lessons for a bit and do something else. I'm not learning anything but I could be doing a different thing instead.
- 54 It's like we have to sit through it anyway.
- 55 Sometimes I use music lessons to talk to my friends.
- 60 Umm. It's just to get you through.
- 62 I can talk to my friends and still work 'cos your hands are doing the work but you can still talk as well.
- 63 I like that when we can do stuff but talk at the same time and Miss doesn't mind 'cos she knows that it helps us to talk about it and ask you friends for help or new ideas or whatever.
- JS:** *What does your family think about music?*
- 61 I don't know. I think that my mum would say it was a good thing to study if you want to do music but that we should be able to choose not to do it if we aren't good at music is what she'd say.
- 53 My mum thinks that music lessons at school are a waste of time and that if you're good at it you're beyond what they're doing and if you're not it's going over your head anyway.
- 54 I think if you can teach yourself you don't need to do it school as well.
- 55 Yeah.
- 60 My mum likes music, listening to music. She listens to my music sometimes but I don't think she gets it.
- 62 My mum sings along with it. She's mad she is.
- 63 My sister and I listen and sing. We've got a karaoke machine.
- JS:** *Are you musical?*
- 53 Yes. My mum says I was ever since I was really little.
- 61 No I am not musical because I just listen to music, but sometimes I don't even really hear it, it's just there but when Miss listens she's like saying listen to how they do this and that and she's like taking it apart and really hearing it.
- 54 I think I am good at music, just not this music.
- 62 I don't think I am Miss, not really.
- 63 I think you'd have to ask Miss, but I think she'd say no.
- 55 No I can play pretty well I just don't do it in school because it's not worth it.
- 60 It's a lot of hassle to bring in you guitar just for ten minutes of lesson.
- JS:** *What does it mean to be musical?*

53 To be musical is to be really good at music.
 54 And be able to play.
 55 Yeah, that's it.
 61 I think it's like I said, like someone who can really tell what's going on and why it's happening, not just sing along.
 62 I wish I could do that.
 63 I sounds like a nice thing doesn't it? (directed to pupil 62)
JS: *Do you enjoy music lessons more or less, than you used to? Can you tell me why?*
 61 I have to try harder and work harder but when I get it right it feels well good and I never used to feel like that before. You get it like you've really made some proper music, that sounds right, not just making up tunes about the weather and stuff. That was easy but it sounded rubbish, even the kids that you know were good at music and played clarinet and things they still did pants weather music because it was just sounds and noise.
 62 (laughs) and Miss would say, no that's really interesting which you know was like polite for oh my god! (laughs)
 All (Laughter)
JS: *Do you enjoy music lessons more or less, than you used to?*
 53 I enjoy it much less because it gets boring.
 54 Yeah. We do the same old stuff and you never get anywhere.
 55 No miss it's boring now.
 60 It is and I like it less really than when I was little because I didn't care about the type of music because I wasn't that interested really. Now I am and it's made it worse.
 63 I like it more, whatever you lot say. It's much better you just like having a moan.
JS: *What's the best thing about music lessons?*
 61 The best thing about music lessons is when we play together and sometimes Miss joins in and does an extra bit, like a difficult bit as well and it sounds brilliant and you don't want it to stop, but then someone messes up and everything falls apart.
 60 Which it always does.
 53 No but it's good when it keeps going.
 54 That's about the best bit.
 55 It doesn't happen much 'cos no one knows what they're doing enough.
 62 Yeah 'cos you lot can't be bothered (laughs).
 63 It would be better if the boys did a bit more work Miss.
JS: *What's the worst thing about music lessons?*
 61 Probably when it's you that messes up and everyone goes oh (refers to own name) and you know it was your fault.
 62 And you feel really small and I always go red.
 53 The music we do.
 54 (laughs) the music we do is so bad.
 55 If it weren't that music it'd be alright.
 60 We just want to pick what we do ourselves that's all.
 63 I think Miss knows what we should be doing, I mean she is the teacher and everything. You lot would moan whatever we did I reckon.

School: School B
Sample: ScB Yr9 Set 3 (S) Session 3
Date: March 2003 (Friday)
Location: MR1
Present: JS 64 (ENM64F) 65 (ENM65F) 66 (ENM66F) 69 (ENM69M) 73 (DNM 73F) 74 (DNM74M) 75 (DNM75M)
Transcribed: 28th October 2003
Coding: Initial coding February 2004
 Amended September 2005 (Engaged/Disengaged)
 Amended November 2006 (Support seeking)

All indicates comment made by more than one pupil at the same time

- JS: *So, what do you think about music in school?*
- 64 I think Miss does well to do something that everyone will enjoy and understand because there's lots of special language that we don't all understand that makes it more difficult to be good at music than some subjects. You have to work out what to do then work out how to do it.
- 65 Yeah she shows us but it isn't always obvious and you can't see what she wants you to do.
- 66 Sometimes she just has to explain it again like using different words because it isn't always that easy. But I like music. I'm glad we do it quite a lot because it's the sort of lesson that you really get into.
- 69 I think music is a lot like drama and it might not seem like the sort of thing you should all be doing but it gives you confidence.
- JS: *So, what do you think about music in school?*
- 73 I'm not keen Miss really. It's not really my thing.
- 74 Doing music is a waste of time really Miss. For us it is.
- 75 We should be doing something else really, like more PE.
- JS: *What about music outside school?*
- 64 I don't do music outside school Miss.
- 75 No Miss music is in school time.
- 69 Well I used to mess around with a mates guitar but I was rubbish.
- 65 I listen to music a lot of the time.
- 64 Oh right, yeah I do that.
- 74 Yeah I do with my mates.
- 66 Yeah singing and dancing along with my CD's and that.
- 73 Yeah that's all good.
- JS: *Do you enjoy performing?*
- 64 I like showing Miss things when I've got them sorted but I don't like it so much when everyone's listening. I don't mind playing I just don't want everyone to hear me if I go wrong.
- 65 But we all do it wrong a bit. You just do it and see. Not even the really brainy ones get it right all of the time.
- 66 But it is a bit stressy having to practice this same bit over and over again so you don't make a show and then it's all over and you have to start all over again on something new.
- 69 Playing in front of everyone is alright 'cos they all know who's good at it and who isn't. There isn't any big surprise that some of us are a bit...not very good.

74 Oh I hate that all that keyboard and shit. It does my head in.
 JS: *Do you enjoy performing?*
 73 No not really Miss.
 75 No way.
 JS: *Do you get on with your music teacher?*
 64 I think she's a good teacher. I do sort of get on with her yes.
 65 I suppose I do get on with her but you don't think of it like that. I ask her stuff and she shows you what to do or tells you to do something and that's it.
 66 Yeah we don't really get time with her like we do the others, to talk about things it's just do this then do that and if you're finished then, you know it's pretty busy.
 69 She's alright though isn't she?
 74 Er, no. Next question (laughs).
 JS: *Do you get on with your music teacher?*
 73 Um no, not really Miss.
 75 She doesn't get on with me Miss.
 JS: *Do you enjoy music lessons?*
 64 Yes I do I think, there's always something different to do and if you get stuck you can either get more help or chose an easier bit to do.
 66 I always get the easiest bit to do then I know I can probably get the hang of it by the end of the lesson.
 65 Yeah 'cos the worst thing is when you sit in a lesson and you don't have a clue what's going on, but in music almost everyone asks for help so you feel okay to too.
 69 I do most of the time, sometimes it's just too complicated and I can't be bothered.
 73 I can't be bothered most of the time.
 74 I can't be bothered all of the time. It's nothing is it.
 75 It's a waste of time.
 JS: *How do you feel after a music lesson?*
 64 What like how do I think I did? (Waits for confirmation) Oh I think I could have done better maybe but you do your best don't you? Miss usually says something like well done you've worked well or something at the end of the lesson so you know you've done okay.
 65 Yeah Miss always lets us know when things are going well which makes you fell more confident about trying things. It's hard if you don't get told well done to keep trying difficult things isn't it? (directed to pupil 64)
 66 Sometimes I feel a bit relieved that it's over. Not that I don't enjoy it, just that it's not an easy lesson sometimes. Not that you can just sit back and not worry because you might get picked on next.
 69 Sometimes I feel like I haven't really got it, that I don't really get what I'm doing.
 73 I don't get it.
 74 Just that's that then
 75 Yeah I don't think about it. Done and dusted.
 JS: *What does your family think about music?*
 64 I don't know Miss. It's like a subject, like something that we do and so we should do it.
 65 Mum says that all the subjects are important otherwise they wouldn't be there would they?

66 Music is just something that's always been taught in school isn't it, it's like one of the things everyone gets taught.

69 Music is important, 'cos you need to know about all the subjects a bit so that if you need it in your job or whatever you will know.

74 When are you ever gonna need music D'oh... er hello?

75 (laughs) yeah I'm gonna need to know all about music to be a mechanic
(laughs) I don't think so.

JS: *Are you musical?*

64 I don't think I am Miss.

65 No Miss I'm not brainy really and you need to be well brainy to be a musician.

66 Brainy or talented (laughs) no chance there then.

69 I don't think everyone can do music. I can't do it but I'm not thick I just can't do it.

73 Not everyone is like that are they?

74 It's just music not like rocket science is it?

75 No.

JS: *What does it mean to be musical?*

73 I don't know Miss.

74 Er pass (laughs)

75 I think you'd be better off asking one of the musical ones Miss.

64 Is it like playing something and taking lessons and being good at it?

65 Yeah it is. Like (refers to another pupil by name) she's musical.

66 It's like some people are good at languages and some are good at music, well musical people are good at music.

JS: *Do you enjoy music lessons more or less, than you used to? Can you tell me why?*

64 I like them the same as I did. I prefer this teacher to my old one. She's younger and knows more stuff about music.

69 Yeah everything we do she's like oh did you know this about it and tells you stories about what it used to be like and you remember them because she makes you laugh about it.

65 Yeah she knows more about the sort of music we like and sometimes lets us play it in lessons. That's better.

66 It's more fun when it's music we know because you don't have to work so hard and you just recognise a song and it's oh I know this one and it all makes more sense.

73 Yeah but we hardly ever have our music.

74 And if we do it's like let's study this little part and not really listen to the proper song. It's just music to dance to isn't it?

75 And Miss pretending she gets it (laughs) like she knows (laughs).

JS: *What's the best thing about music lessons?*

64 Listening to music, different music from different countries.

65 Yeah 'cos some of it sounds well weird but then you sort of get used to it and it sounds more normal.

66 I like making things up.

69 I like improvising because there are no rules.

73 Watching videos is alright.

74 There were some about bands that were alright.

75 Yeah that was when we had a supply teacher. That was alright.

JS: *What's the worst thing about music lessons?*

- 64 Um, not being very good probably.
 65 No the worstest thing is that it's cold in here (laughs).
 66 It's hard if the person you were working with is away and you have to try and do it all without them.
 69 It's not very good if you have to share a keyboard because there's not so much room.
 73 I don't know, it's probably singing is the worse thing.
 74 Singing and wearing headphones that mess up my hair (laughs).
 JS: *What's the worst thing about music lessons?*
 75 Having to do it.

School: School B
Sample: ScB Yr9 Set 3 (S) Session 4
Date: March 2003 (Monday)
Location: MR1
Present: JS 70 (ENM70M) 71 (ENM71M) 76 (DNM76M) 77 (DNM77M) 78 (DNM78M)
Transcribed: 3rd November 2003
Coding: Initial coding March 2004
 Amended September 2005 (Engaged/Disengaged)
 Amended November 2006 (Support seeking)

All indicates comment made by more than one pupil at the same time

- JS: *So, what do you think about music in school?*
 71 I think that it's hard and a bit pointless for most of us and you spend a lot of the lesson not knowing what you're supposed to be doing, or if you know what you're supposed to be doing then not knowing how to do it and if you do get it then it's like gone the next lesson and it all starts over again and no one ever lets you in on the inside, not even Miss. I know she tries but it's like we've got too much to catch up on, like we've been left behind 'cos the others have had special lessons and stuff.
 70 I think some are just better at it but that makes it hard for the rest of us because we need more help but it's the ones who are really good who get extra lessons and stuff at lunchtime and everything. No wonder they're way ahead of us lot.
 76 In other subjects it's the thick ones that get extra lessons isn't it?
 77 So really we should get extra lessons. Get out. That's the last thing I want. It's bad enough that we do it every week.
 78 Bad enough that we do it full stop.
 JS: *What about music outside school?*
 71 Not really Miss.
 70 Sometimes I go round his (indicates pupil 70) and we have music on.
 76 Listening to music isn't the same. Anyone can do that.
 77 I like to.
 JS: *Do you enjoy performing?*
 71 I like playing the instruments, a lot. I like messing around and sometimes you come up with something that sounds good and you have no idea how but it's, it's like magic. That's not like performing is it? Performing is like playing with added stress. Like playing for adrenalin junkies (laughs). Not even the

- really musical ones really like that bit 'cos everyone thinks they're going to make a dick of themselves with an audience.
- 70 Everyone goes a bit quiet when it's time to play because it's a bit tense.
- 76 I hate playing in front of everyone 'cos you know it's doomed. Even before you start you know it's not gonna be pretty.
- 77 Yeah and you should see your face while your doing it, bright red. I get out of it if I can. Quick trip to the toilet.
- 78 Yeah but she makes you do it when you come back and you know she's said something sarcastic about you when you were gone so everyone's waiting for you to make a fool of yourself.
- JS:** *Do you get on with your music teacher?*
- 78 No, not much.
- 71 Yeah I like her, I think she does a good job. She keeps us in line and keeps giving us different things to do and sometimes she just says, this is not working let's do something different and I think that's brave 'cos lots of teachers are like I said this so do it and that's out of order nowadays isn't it, you can't just boss people about.
- 70 I think Miss (teacher's name) is good. She is better than my last teacher. I think she knows more about music than my last teacher did.
- 76 She's pretty good but you can't make us what we're not can you. I mean she hasn't got a magic wand has she?
- 77 Obviously not. I don't think it would make much difference who took us for music. I think you've either got it or not.
- JS:** *How do you feel after a music lesson?*
- 71 I dunno, sort of like you've had a change, like something different from text books and handouts and stuff. It's like science or art, there's a different sort of room and a different way of doing things and a different set of rules. It's good to have different things to do isn't it?
- 70 I think it's weird really doing music because not many of us are going to be musicians are we? But we all have to do music. I can see why we do English and Maths and PE and stuff, but maybe not music all the time.
- 76 I have to do PE but I don't plan on playing rugby ever again. It's so that everyone gets a go isn't it? Like everyone has a bit of this and that so that you can see what you best at and do that as a career. Otherwise how would you find out what you were good at? That's how I know that I'm not good at music (laughs).
- 77 I'm not sure I have to do it until year 9 just to find out that I can't do it. I think I realised that a while back really.
- 78 I realised it the first ever music lesson I had and they made me sing.
- JS:** *What does your family think about music?*
- 71 What like do they expect me to do music next year?
- 70 No well that's a pretty clear no isn't it?
- 71 Oh right, no, my mum thinks to do it while you have to then to do something that's important for getting a job or going to college. No one in my family does music Miss.
- 76 No one I know does music Miss apart from Miss (refers to teacher) and she's not like normal, I mean she isn't like the rest of us is she?
- 77 (laughs) I know what you mean. Music just isn't an everyday thing. You don't hear people say oh I want to be a musician when I grow up do you?
- 78 (laughs) not likely.

JS: *Are you musical?*

71 Musical Miss? No. Not when I see the others doing it. They do it without thinking, like they just do it without even trying and it sounds so cool, you know and you think God, you're really good, I could never be like that, it's something I just couldn't do, it doesn't matter how hard I worked.

70 No.

76 I'm not.

77 No Miss no.

78 (laughs) no, no, no.

JS: *What does it mean to be musical?*

70 I think it's like playing and writing music and being in a band.

76 I think you can be in a band without being musical nowadays 'cos someone else writes the music for you and they have things that make you sound better than you really are when you record a track. It's when you hear people play live that you know if they really are any good or not.

71 Musical is making music, or playing music I suppose and making up tunes yourself and being able to play an instrument.

77 Yeah and knowing why your doing it in the first place not because someone told you just to copy what they did.

78 I have no idea.

JS: *Do you enjoy music lessons more or less, than you used to? Can you tell me why?*

71 I like them about the same as when I was little. The stuff we do is better now, not granny music and not those xylophone things than always had a bit missing and not singing stupid songs with actions that made you look gay. When I was little you could just get on and do it and not have to think and no one thought you'd make a decent noise but now it's well it's like you have to work really hard or be really good to do it well and the rest of us are not really good and well, I s'pose I could work a bit harder but it's just not something I'm good at

70 What working hard?

71 (laughs) no, music. Music is not really my thing.

70 No me neither. You just do what you need to. I do sort of enjoy it and find it boring at the same time because I think I would enjoy it more if I was better at it. All the really musical ones really enjoy music lessons don't they?

76 I don't like it so much but I wouldn't make a fuss.

77 No but I don't think I could come up with a single lesson I did like more now than I used to. School just isn't as good as it used to be. Too much hassle.

78 School sucks Miss.

JS: *What's the best thing about music lessons?*

71 I really like improvising when you can just keep trying things out and there's no real right thing is there? Just what sounds alright and sometimes I can do it just right.

70 Yeah but I can never do it again and that drives me mad 'cos you can bet Miss wasn't there to hear it.

76 But that's a good thing 'cos she wont probably be there to hear you mess it up either (laughs).

78 I like that record thing on the keyboards.

JS: *What's the worst thing about music lessons?*

- 71 Oh easy, the worst thing about music lessons is those end of unit tests Miss does and you have to listen to some music and identify this or that and you don't know what the hell she's talking about and you just sit there thinking Oh God get me out of here (laughs) and then someone else marks your answers and it's like argh you're an idiot. Nightmare.
- 70 Unless we get each others answers and then you can just keep quiet.
- 76 Yeah until Miss says them out loud.
- 77 Get over it you two (indicates pupil 70 and 76) it's not like it really matters you're going to give it up soon anyway.
- 78 Yeah. Music is so gone (laughs).

School: School B
Sample: ScB Yr9 Set 3 (S) Session 5
Date: March 2003 (Friday)
Location: MR1
Present: JS 67 (ENM67M) 68 (ENM68M) 72 (DNM72F) 84 (EAM84F) 85 (DAM85M) 86 (DAM86M)
Transcribed: 21st November 2003
Coding: Initial coding March 2004
 Amended October 2005 (Engaged/Disengaged)
 Amended November 2006 (Support seeking)

All indicates comment made by more than one pupil at the same time

- JS: So, what do you think about music in school?*
- 67 I think music's alright. It's not the best lesson and sometimes it's a bit boring but it's okay. We get to do okay things too like singing and that.
- 68 Yeah it could be a bit more about what we want to play not what Miss wants to do, but I suppose she does what she knows best.
- 72 Oh music is alright. You don't get to pick what we do in history so why should we in music? It doesn't really matter what the type of music is, it's getting better at being able to play and sing and write it that's important Miss says.
- 84 Yeah, most of what we do is about actually doing stuff, like singing a lot. Some kids have to do a lot of writing and stuff in lessons but here you get on and do it and that's the best way.
- 85 It's alright getting on and doing it, but the things we do are a bit crap you know, like babies music.
- 86 Oh the music she makes us listen to Miss is shocking. We should be able to choose, that would be better.
- JS: What about music outside school?*
- 84 I don't do music properly outside of school, not like have lessons or anything. I go round my friends and we sing and write up our own songs and that's really good. We've got a bit of a band going on, but it's tricky 'cos none of us can play the keyboard and every group needs a keyboard player don't they? I listen to music and that. I do my homework with music 'cos it helps me think and sometimes I have it on to go to sleep.

- 86 I wake up to music and I go to sleep to music and I sometimes I play my guitar with my friends but no way in school 'cos that's too desperate.
- 85 I put my headphones on from the end of school 'til I go to sleep and only turn the volume down if my mum makes me. I'm always listening to something. I used to play the bass and jam with my mates but now I just listen to other people rather than do it myself.
- 67 We don't do music outside school just once a week with Miss that's it.
- 68 Well apart from a bit of homework, music's just a school thing isn't it.
- 72 I listen to music Miss and watch it on telly, like concerts and things.
- JS: *Do you enjoy performing?***
- 67 I like playing the instruments, like the drum kit and the keyboards.
- 85 I used to like trying things out, then some of the kids got really good and I didn't want to sound like crap in front of them 'cos it's embarrassing when you can't do it so I stopped playing in class, unless I really have to.
- 86 It's okay to play keyboards in class 'cos almost all of us are crap on them and you don't stand out but when I brought my guitar in and it was like I was saying look at me, I'm a musician and then people started listening and realised I was crap and just laughed. I don't need that.
- 68 Playing them, the instruments, is fun. You can just try it out and it feels really good. That's not like you have to think very much you just do whatever comes into your head. I really like that.
- 72 You can just let yourself go and it's great. But not like when you've got to do it on the keyboard 'cos that much harder and you have to remember the order of everything and how long it lasts for.
- 84 Yeah it's easier to do better if you don't have to think really hard about the stuff you are doing. Like if I'm singing then I don't have to think about how to make the singing I just do it, but if I'm playing something on the keyboard I have to think about too many things and that gets tricky. Then I mess up.
- JS: *Do you get on with your music teacher?***
- 67 I think she's alright. She is a bit strict and shouts sometimes which I think is a bit over the top. It's not like we're deaf. But sometimes she can have a laugh and that's better.
- 68 She only shouts 'cos we making so much noise (laughs) she needs a whistle like they have in PE (laughs). No she's okay. I like her.
- 72 No I really like her. She helps me and if I'm really stuck she plays it lots of times until I know what I'm doing or sometimes she sings it to me so I can learn what it sounds like and that really helps me get it fixed in my brain.
- 84 No I think she's good as well. She helps us and if you ask her to listen to something you want to play she always says like that was good but says how you can make it better. If you don't have that you'll never get any better will you?
- 85 Yeah but what she thinks is right is just her thinking what's right, it doesn't mean like she's God of music does it.
- 86 Yeah, it's like what she says goes and if you try to argue she knows well more than we do and you end up looking a real idiot and that's not worth it.
- JS: *Do you enjoy music lessons?***
- 85 No, not any more, way too much hassle.
- 86 Best to sit in and just let it happen around you.
- 67 Yeah, well no I think I do I suppose. Yeah most of the time.
- 68 Yeah I suppose I do too.

72 No I really do. I like having a go and trying things out.
84 When it's doing stuff and singing and that, I really enjoy music. It's not like working but just like doing what you want to isn't it. I don't like having to learn all the facts about music from really olden times and how to spell the words and stuff. Like who cares if you can spell it? That seems really weird to me.

JS: *How do you feel after a music lesson?*

67 What like am I happy or sad? Well, neither really. Sometimes it goes alright and sometimes not but I'm not gonna get upset or anything.
85 It's not worth getting upset about. Some of them cry and that if it goes badly. It's just not that important to get upset over.
86 No, like I never cried or nothing but it used to make me feel stupid so I thought, that's stupid, to feel like that. Just stop doing it.
68 Some of them do but I think that's because they're really into it and it means a bit more to them, like if you work really hard and it goes wrong it's worse that if you don't bother and it goes wrong. So maybe we're better off not worrying eh (laughs).
84 I feel like I've done something, like I've had a good lesson, you know, like the day's a bit better. It's like I've been singing and my body feels like it's better for it and so is my brain...does that seem weird? It just makes me feel better that's all.
72 I feel better if Miss says well done 'cos then I know I've done well and she's pleased with me.

JS: *What does your family think about music?*

67 My dad likes to sing and sometimes he whistles well loudly. They don't like my CD's very much but I don't like theirs either.
85 My dad says he wishes that I'd take those things out of my bloody ears that what my dad thinks.
68 My mum and dad listen to music quite a lot and my gran she has real old fogley music on and she sings along (laughs).
72 We listen to music at home.
86 Music is on and stuff.
84 My mum sings with our church and she's really good. She's the one who made me want to sing. I sing at the church sometimes but not all the time. My mum is a real singer.

JS: *Are you musical?*

67 What like can I do music? No. I'm no good at music.
68 No music is not one of my best things.
72 I don't think I'm very good compared to the proper musicians but I think I do quite well considering I'm not one of the very good ones.
84 I'm not musical like some of the ones in my class but I am sort of musical in a different way because I can sing the right notes and I know about different rhythms and controlling your breathing and that.
85 I might have been maybe, but it's nothing something I'm going to get into now. It's too late maybe for that.
86 Yeah, you like have to have the right start and the right sort of people around to help you don't you? Someone who knows and can show you.

JS: *What does it mean to be musical?*

67 That you can. That you find it easy.

- 84 Yeah, it's like knowing enough to make a nice sound and so that people listening will like what you are doing.
- 85 It's about making music for yourself not for others. Everyone worries too much about making pretty music for other people.
- 86 Yeah, you should just do what makes you feel good.
- 68 Some people just do and they're musical and some people don't and they're...what are they? Well they're not musical then aren't they? My mum says horses for courses.
- 72 Musical is like being good at dancing, you can do it and you can do it really well, like you're telling a story or saying that you are sad or something.
- JS:** *Do you enjoy music lessons more or less, than you used to? Can you tell me why?*
- 68 About the same. There are bits I miss and bits that are better so about the same really. The instruments are better here and we've got more CD's to listen to and computers sometimes.
- 67 More. More than before. We get more choices about what we do and Miss gives you time to work by yourself.
- 72 More because we know what we are trying to do. Miss tells us what we need to work on and she helps you do that. Then when you've finished you feel like you can do something new, not just sing another song, but a new skill I suppose.
- 84 Um...I suppose more, but that's a funny question, like it's bound to change from what I used to, although I suppose it has a bit, because I get on with Miss better than my last teacher and I enjoy music more so perhaps those to things have changed. Yeah.
- 85 I don't enjoy them now Miss. I don't think that was a good lesson like a do about other lessons like PE. You just go and it just happens.
- 86 Or you just go and it don't happen, that's more like it.
- JS:** *What's the best thing about music lessons?*
- 67 When you can show her that you've got it. That you can do it.
- 84 Yeah, I love it when you know you've got it and you can do it without thinking that you have to do it, just it's there, in your head. That's brilliant.
- 68 If she lets you on the computer.
- 85 Yeah, being on the computer is pretty good.
- 86 Yeah, being on the computer is the best thing.
- 72 I like it when we listen to all of the performances at the end of a project.
- JS:** *What's the worst thing about music lessons?*
- 67 Watching everyone do it better.
- 84 (laughs) There's always someone better. Usually Miss (laughs)
- 68 (laughs) listening to yourself on a recording (laughs).
- 72 (laughs) yeah 'cos sometimes you don't even know it's you doing it.
- 85 No, 'cos that's the best bit (laughs)

School: School B
Sample: ScB Yr9 54 (JP) Session 1
Date: January 2003 (Monday)
Location: MR2
Present: JS 94 (DTM94M) 95 (DTM95M) 96 (DTM96M) 97 (ETM97F) 98 (ETM98F)
Transcribed: April 2004
Coding: Initial coding June 2004
 Amended September 2005 (Engaged/Disengaged)
 Amended December 2006 (Support seeking)

All indicates comment made by more than one pupil at the same time

JS: *So, what do you think about music in school?*

- 94 I think it could be a lot stronger if the focus was on everyone doing their very best rather than getting as many people as possible involved. It's like you end up only being able to perform basic stuff because there's always someone who's only been playing a few months and can hardly read music.
- 95 Yeah, I sort of get the thing about everyone being part of it, but it's really hard for us because we just want to get on and they're just like starting it.
- 96 I just think that by our age that it should just be optional, from say year 7 when people are either good at it or not, then they could do another subject they wanted to instead. That would make better use of everyone's time rather than teachers trying to teach people who aren't ever going to good at it.
- 97 I don't think you're being very fair. Music at this school is really good. You're making it sound like it isn't and that is very fair on Miss (refers to teacher).
- 98 Yeah but they are like two different things aren't they, it's like what we do in class in one thing and then what we do for the concerts is completely different. I mean, I feel like a completely different sort of musician in class lessons because Miss asks me to do things like play the keyboard in class and I'm not very good at the keyboard and that makes me feel like I'm just a beginner again.

JS: *What about music outside of school?*

- 97 I play in an orchestra on Friday nights and sometimes during the holidays there are special events where you work on a programme and then have a concert. Those are really good, but it's quite competitive for who gets in because there aren't many positions for flutes are there.
- 98 It is easier if you're a violin because they always need lots of them so you get asked to play a lot more and I'm not sure that you actually have to be quite as good because you're in a group with lots of others doing the same thing.
- 94 I play in a lot of groups outside of school and that's why I know how good it can be. That makes school music even harder because you feel like saying, look just get rid of the ones that need more practice, let them have beginner groups and we can get on with some decent stuff. It's not being hard it's just about everyone being about to get some really good work done not hang around waiting for the beginners.
- 95 That would make way more sense just to do music for the ones who really want to do it and the others could just do like taster sessions to see if they are going to be any good or not.

- 96 Maybe even the ones who are really good at it not doing it because they've already learnt a lot about music from having lessons so they don't need to do it.
- JS:** *(Additional) So, no music for pupils who can't already do it and no music for those who can? I think you've just made a lot of music teachers redundant.*
- 96 (laughs) But they could teach the younger kids and then they'd be better musicians by the time they got to our age.
- 94 That's funny. I'm going to tell Miss that.
- 97 No don't. That isn't very kind. You lot are being really weird about this.
- JS:** *Do you enjoy performing?*
- 94 I love performing and testing myself to see how well I can do.
- 95 Yeah, it's like we try and play faster and faster to see who's best.
- 96 Sometimes I don't though. Thinking about it, sometimes I'm really nervous and I don't enjoy it I just feel glad when it's done (laughs)
- 97 Yeah sometimes I feel like that. You're so busy worrying about it that it's over and you've forgotten to enjoy it at all. It's awful when that happens because all you can remember are the mistakes you made.
- 98 Sometimes I get so stressed and I tell myself that it's stupid and a bit pointless but you feel it bubbling up inside you and you can't help but let it spoil the performance. And Miss is really nice and says it doesn't matter but you feel like you've let her down.
- JS:** *Do you get on with your music teacher?*
- 94 On and off. Sometimes I say something and I think it pisses her off because she thinks I'm being sarcastic or rude or whatever and it's just me saying what I think, but she can't cope with it.
- 95 Yeah, she can get a bit precious about it, like she expects us to do her job for her, like putting out stands and handing out music, like she hasn't got a merry band of helpers already without us doing to.
- 96 Actually, that is funny. Like we'll go and get our lunch and when we get back there's all these girls who have got out the chairs and got out the stands and put music folders around and done the register for Miss and it's like they fight over who's going to do it and we just walk in and play.
- 97 Well if it wasn't for us you wouldn't be able to would you. And it's fun to do all of that for her because she tells us about other stuff while we do it. I like that.
- 98 Actually you learn a lot like that, Miss tells you things about when she plays and how she does things that really help.
- JS:** *Do you enjoy music lessons?*
- 94 Sometimes. Sometimes they are fun.
- 95 Yeah but because we make them fun, not because she is doing it so much.
- 96 Yeah, you do have to make your own entertainment a bit (laughs).
- 97 You go over the top sometimes, you know you do. It's alright to have laugh but you encourage the ones who should be concentrating on getting their work done to mess about and then they get in trouble not you.
- 98 The thing is Miss is a really good teacher but you just don't give her a chance anymore.
- JS:** *Do you enjoy music lessons?*

- 97 Yes. Sorry, I didn't answer the question did I? Yes. Even if sometimes the work is a bit easy you can find ways of making it better or showing someone else what you're doing and helping them out a bit.
- JS:** *How do you feel after a music lesson?*
- 94 Um, I don't know, um no different to any other lesson most of the time.
- 95 Sometimes I think what a colossal waste of time.
- 96 It's a lesson you don't have to stress over, no homework, no worries, just go in and do it. I like that about it.
- 97 It is a lesson that I don't have to worry about, so I enjoy it more.
- 98 I enjoy music lessons. I think they're my favourite lessons.
- JS:** *What does your family think about music?*
- 94 My dad says I'm going to have to cut down the amount of time I do music when I start sixth form otherwise I won't have time to study, but that's ages away so I'm not bothered.
- 95 Yeah but as long as you've got your grade eights done by then it doesn't matter that much does it?
- 96 Well, I think my parents want me to keep it up.
- 97 Mine too.
- 98 Yeah me too.
- JS:** *Are you musical?*
- 94 Yes.
- 97 Um yes, well Miss says I am.
- 95 Yeah, everyone knows us as musicians in school. You get known for what you're best at or worst at and that's what people expect you to be like.
- 96 I suppose because there's three of us and we do lots of stuff together so everyone says oh that's the musicians.
- JS:** *What does it mean to be musical?*
- 94 That you have an understanding of all the different elements of music and can perform and compose um, and use your knowledge of music to make something new, like be creative with music.
- 95 Yeah, it's about using all the technical things you know to make a good performance or a good composition or write a song or analyse a piece of music or whatever. It's using what you've learned about music.
- 96 You have to know about music, the technical stuff and you have to be able to perform it too. It's a balance of knowing how and why and what things should sound like.
- 97 Er, yes and being able to play so that you sound like you are in control.
- 98 There's nothing worse than when you play out of tune and you can't work out how to put it right and you know you're doing it all wrong.
- JS:** *Do you enjoy music lessons more or less, than you used to? Can you tell me why?*
- 94 Less, less now. I don't think I've enjoyed music lessons since primary school really.
- 95 No. It used to be fun. Just messing around and having fun.
- 96 It used to be just making a lot of noise (laughs) we used to smash the hell out of xylophones and drums for a lesson.
- 97 I think, I think I like them more. It's more fun and you get to help the others do things too.
- 98 Yeah, when we work in small groups on a performance or a composition and you can work together, that's my favourite thing.

JS: *What's the best thing about music lessons?*

94 Sometimes Miss asks me to play something so that she can demonstrate it to the class and I like doing that.

95 As long as she doesn't make you work with the thick kids (laughs)

96 I don't mind doing that. I quite like showing people what to do.

97 Mmm.

98 The best thing is singing with Miss, like in a duet or something.

JS: *What's the worst thing about music lessons?*

94 The same stuff. It gets really repetitive and I've done it so many times before.

95 Yeah you do end up doing the same thing over and over again.

96 Well, it is just a bit boring that's all.

97 That's not fair. It isn't boring it's just she doesn't do what you want her to. That's the difference.

98 Yeah if we did what you wanted to do all the time then we'd be bored (laughs).

School: School B

Sample: ScB Yr9 54 (JP) Session 2

Date: May 2003 (Monday)

Location: MR2

Present: JS 99 (ETM99F) 100 (ETM100F) 101 (ETM101F) 106 (ETM106F) 110 (ETM110M)

Transcribed: 6th January 2004

Coding: Initial coding April 2004

Amended September 2005 (Engaged/Disengaged)

Amended December 2006 (Support seeking)

All indicates comment made by more than one pupil at the same time

JS: *So, what do you think about music in school?*

99 We do at lot of music here, there's something for everyone really and it's really good. I spend every lunchtime here and after school as well. You can do so much music if you want to. My mum and dad wanted me to come to this school because of the music. It's what it's known for in (refers to town by name). I think it helps that we have really good teachers because some of the other schools have teachers who just do class lessons and organise the lessons for your instruments and then they don't do anything else.

100 It's not quite the same in lessons though, that's what we are talking about isn't it, like lessons rather than rehearsals and that. The lessons are good and we do some decent music but it's just not the same sort of thing. Everything takes way longer to do because you have to learn like this is where A is and use this finger and it's a bit frustrating but I understand that we are just better at it than them, so it takes them longer.

99 Oh, sorry, I er, music well, music lessons, actual class lessons are a bit different but then you have to expect them to be a bit different because everyone does them and not everyone is at the same standard so Miss has to sort of compensate for that doesn't she? So she asks us to help and show

people how to play and explain how we would do things and that gives us more responsibility and it gives a bit of support to the ones who aren't as good.

101 I think it's the same as the other lessons. When we do PE no-one expects everyone to be able to run as fast do they? I don't think it's any different in music.

106 No, but, it's like it's more obvious in music somehow. Like running fast is about how your body is and that and but, but music is more about what you can do more than just your body does that make sense?

110 Yeah but it's about knowing what to do and being, doing it as well. I think music is good in this school because everyone does a bit of it and some people are really good at it. That has to say something really.

JS: *What about music outside of school?*

110 I play in the county wind band and once I was asked to dep for the orchestra 'cos someone was ill. That was really scary. Everyone else had been playing the pieces for ages and I was sitting there just looking at the music thinking, like argh, what am I going to do?

99 I practice at home twice a week or so, usually on the evenings before I have my next lesson and sometimes I play with my sister because we've got a book of duets and it's nice to play that together. Sometimes I use the piano to work on my songs or something.

100 Yeah, I don't play much other than practicing and sometimes I play at church and sometimes there are things on the holidays that you can play in.

101 Oh I practice a lot and I then sometimes I just play, not for practicing just because I want to play something, for fun, just to try it out. You know, play with what you can do.

106 I do that too. My mum shouts up the stairs like what am I playing because I'm making like really weird noises (laughs) but then you sort of well I learned how to control squeaks much better doing that because of messing around and making strange noises so it's a good thing to do.

JS: *Do you enjoy performing?*

99 Yes, I do, er but I er sometimes get nervous and I have to talk to myself and say you can do it you can do it (laughs) but Miss says it's natural to be nervous and that makes try a little bit harder.

110 Yeah, I don't mind being nervous if it's because there are loads of people watching or if it's for an exam and you know you have to do your very best, but not if it's because you are sat there and you're lost and everyone else is like playing and you feel really sick 'cos it's not like you can ask them to stop so that you can join in is it?

101 Well, I like playing were you can just sit and try to do new things, see what sounds you can make and try things. I don't mind playing when someone is listening but I feel more comfortable, when, well when it's just me really.

100 I feel a bit sick sometimes before I play, you know if it's something important then it makes me feel really bad. And sometimes my hands are shaking and I can hardly play (laughs). But it goes away once you concentrate doesn't it. The more you do it the better you get and then the less you get nervous so I just need to practice that's all.

106 Practice, practice that's what my teacher says and I used to think it was boring but now I'm a bit better you can really feel the difference it makes when your

fingers just do it and you don't even have to think about it and that is a great feeling that's ace and it's like you could do it all along really.

JS: *Do you get on with your music teacher?*

106 Oh yeah, I think she's great because she is a good teacher and she tells us lots of things we didn't know but she's also like a friend sort of because she knows when we're a bit stressed or whatever and you can talk to her without her saying oh get on with your work and so we respect her more than some of the other teachers who are just like get on with you work and stop whining sort of thing. And if you are stressed you can't work can you so teachers have to help you with that bit really if they want you to do your best.

99 I really do get on with Miss I think (laughs) but she can be quite strict if you miss a lesson or forget your music or something. It's funny she never tells you off if you get the music wrong but she really does if you get, er, sort of the organisation bit, you know, being late or forgetting something wrong. Apart from that time when (refers to another pupil not present) came in wrong on the timpani in the middle of the carol service and then ignored her when she was trying to shut him up (laughs) that was really funny.

100 Yeah, but she's good. She helps you tune up and that. I like her a lot. She's probably my favourite teacher.

101 Um, I think she's probably my favourite teacher and music is my favourite subject of them all.

110 Yeah, mine too.

JS: *Do you enjoy music lessons?*

99 What class lessons music lessons? (waits for confirmation) Yes, but it's a different sort of enjoy. It's like you feel differently in the lessons because you are confident and know that you can do it so you think about other things like how Miss does things and how she shows you what to do and how she explains to the ones who really don't know what they need to do.

100 She gives us a lot of freedom so like if we're working on a composition or whatever, you show her what you've done and she says go on try this or whatever and you can go to a practice room by yourself and spend the lesson trying things and it's brilliant because no other teachers give you that sort of space to think really, I mean Mr (refers to another teacher) wouldn't say oh take your equations and sit by yourself for a bit to have a think about them would he (laughs).

101 No (laughs) but different lessons are different aren't they? Teachers do things differently and sometimes that's the best bit, like coming into the class and doing something completely different. I like that. Music is one of those good lessons where you do something and at the end of the lesson you feel like you've got something done. Not just sat there listening to someone talk.

106 No I like what we do in lessons, even if it's a bit easy for me, sometimes it's nice to do something easy really well and then you feel confident to try something hard instead of always being how do you do this?

110 Yeah, that's what I mean about that orchestra. At least in lessons I never feel like that. It gives you confidence and then you want to try things and scare yourself a bit (laughs). No music is alright Miss.

JS: *How do you feel after a music lesson?*

101 Good Miss.

106 Yeah it's a nice feeling.

99 Happy, er, you know, sort of um, sort of (laughs) sort of calm. Yes, calm.

- 100 Mmm, sometimes I feel calm like that and sometimes it makes me feel really excited and like I want to jump around (laughs)
- 110 (laughs) Yeah, it can have a funny effect on you can't it?
- JS:** *What does your family think about music?*
- 99 Well, they don't play or sing or anything but my sister and I have always played and they do loads of things to help ever since we were really little. Mum says she wishes she'd had the chance to play so she's happy that we do.
- 100 My mum and dad don't really play now, er they used to when they were little but they gave it up. So I suppose they don't want me to give it up.
- 101 Yeah, er my mum used to play and that's why she helps me.
- 106 I don't think my mum and dad ever played really, but I'm not sure. But I know they really like to hear me playing and they're always saying to their friends oh you should hear (refers to self) play she's doing really well and that (laughs).
- 110 Yeah, like telling people in the Sainsbury's and that, like while she's packing her shopping she's going yeah he's just passed her grade 6 oh yes very pleased (laughs).
- JS:** *Are you musical?*
- 99 Well, I er, I can play and I write my own songs so I know that I must be good at music, but I don't think that's always the same as being musical is it? Well, I don't think it is.
- 100 I think if you sing well, or play an instrument then you must be musical.
- 101 I am, er, I am.
- 106 Miss says we are, she calls us musicians. So does (refers to head teacher).
- 110 Yes Miss, that's sort of what you get called in this school, like what you're good at.
- JS:** *What does it mean to be musical?*
- 99 Being musical is the really talented ones like a conductor or a composer or a performer who flies round the world performing really difficult music, that's being musical.
- 101 Well, I think it's about understanding how to make music really. Not just about doing what you're told but sort of understanding why it works.
- 106 I think maybe when you're little it's about learning to play your flute, like learning the fingerings and how to blow it, then it's about learning to read the music so you know what to play and then it's about learning how to perform, like play like you are telling a story or something. Not just play the notes.
- 110 Yeah, it's definitely a process isn't it? You like get control of the instrument and learn how to make a sound then you move on to other stuff that makes a better sound like vibrato and dynamics and that.
- JS:** *Do you enjoy music lessons more or less, than you used to? Can you tell me why?*
- 99 Er, well, not more or less really, because, well it isn't like that because they're just different now, I still really enjoy them and I used to when I was little, so no change really.
- 100 Yeah, they are just different, but still good.
- 106 Better than they used to be I think because there are more people in your class that are good musicians so you can do some good compositions and things.
- 110 It does help if you have a group, like us lot, so that even if someone's away you have someone to play like properly with, not just messing around, but get some good stuff done. That way you have fun as well. One of my mates is in a

class where there aren't many good ones and he's like, well he's had some stick about it really.

- 101 You can't think that every lesson is going to be like really interesting because it's not like that. Sometimes the class gets a hard time with another teacher and you come into music and it's like everyone is feeling like fed up and you can't well, um shrug it off. So you don't start with like a positive feeling which is not fair on Miss really.

JS: *What's the best thing about music lessons?*

- 99 I like it when the whole class plays together because everyone laughs and enjoys that.

- 100 Yeah, that's funny because everyone goes out of the room singing the bit we've just played and it makes you feel happy.

- 101 I like that too because you walk down the corridor and everyone's like at the same place sort of. Like you feel you've all done the same thing.

- 106 That's a nice feeling.

- 110 Yeah but then we get told off for making too much noise in the corridor (laughs).

JS: *What's the worst thing about music lessons?*

- 99 Er, well, sometimes some of the boys mess around.

- 100 Some of them do because they get embarrassed about looking stupid in front of their mates.

- 101 Oh but they're just like that.

- 110 No, we do that because we can. It's not personal really, sometimes you just feel like having a laugh that's all. It's not meant to hurt anyone's feelings really.

School: School B

Sample: ScB Yr9 54 (SB) Session 3

Date: May 2003 (Monday)

Location: MR2

Present: JS 102 (ETM102F) 103 (ETM103F) 104 (ETM104F) 105 (ETM105F) 107 (ETM107F)

Transcribed: 13th January 2004

Coding: Initial coding April 2004

Amended September 2005 (Engaged/Disengaged)

Amended December 2006 (Support seeking)

All indicates comment made by more than one pupil at the same time

JS: *So, what do you think about music in school?*

- 102 I think we should do more. I think we should be able to choose as soon as we get here to sort of choose between like art and drama and music and then three times as much of the one you choose. That way, you'd be way better by the time you did your GCSE and you could get better grades rather than doing loads of subjects that are good fun but you don't want to carry on with.

- 103 That would be a good way of sorting it out and then you wouldn't have the kids who can't do it or think music's a waste of time in with us and we could get more done and. Yeah, I like that idea a lot.
- 104 But the lessons are okay aren't they? It's different. Music in lessons is different. You have to do what everyone can do.
- 105 Yeah as long as you go in thinking this is what we do in lessons not I wish we could do this then it's good. I mean you don't tell the other teachers what they should be teaching do you? (laughs) although that would be good (laughs).
- 107 Miss sort of knows that we don't expect to be playing string quartets and doing the same level of things. Sometimes it's sometimes we get some really good singing done and Miss says the same things about breathing and phrasing as she does in rehearsals and I think, wow, we must be doing really well, for just like a class you know not a choir.

JS: *What about music outside school?*

- 102 Wind band and there's a jazz band that I play with sometimes and.
- 103 I play my violin at home. Maybe every other night or something like that.
- 102 Oh yeah I practice at home so that counts doesn't it?
- 107 Lots of practice. 'Specially when you're up for an exam.
- 104 I sing at choir and play in orchestra and I practice at home and sometimes with my friend and. That's it probably.
- 105 I think most of us play in a couple of different groups and then do our practice for exams and things. That's pretty normal if you play.

JS: *Do you enjoy performing?*

- 102 Most of the time. I prefer playing with someone than playing all by myself, but yes.
- 103 I like performing. It makes me feel like I'm achieving something. It's like I'm showing people what I can do.
- 105 Some of the kids think it's like showing off when you play but it isn't because you're just doing what you've been working at for ages and there's no point working at it if you're not going to play it to someone is there?
- 104 I like it when it goes well. When it feels like I can do it. Sometimes you feel like it's getting away from you do you know what I mean? Then it's horrible. I just want to stop then.
- 107 Yeah sometimes, it's like you lose control of you fingers almost or, um like your fingers and your lips aren't working together and it's all over the place. I think that's because you might be nervous or because you haven't practiced enough before.

JS: *Do you get on with your music teacher?*

- 102 She's really good. I like her a lot. I knew her a bit before I came to the school so I knew she was good.
- 103 Yeah, it makes it better when you have a really good music teacher, like someone who's performed a lot and really knows what it's all about and then you get advice about what it's really like. Not like well this is just school so let's not bother if it's not perfect. Miss has got really high standards and she expects us to do the same.
- 104 Some of the music teachers around here, well, they're more like teachers and they sort of worry about your uniform and if you've got your homework in and that. But Miss is like, different. She isn't not a good teacher but she like looks at different things, like our playing and if we work hard and turn up on time and that.

- 107 I think you have to be a bit different to be a good music teacher because you have different standards don't you? It's not the same sort of subject as English. You have to really know about music and um show other people what that means.
- 105 No it's good to have a teacher that does brilliant choirs and concerts and stuff because then the musical kids choose to come to the school and the music just gets better and better because by the time you get to the sixth form you've got people with two or three grade eights and they're just like amazing.
- JS: *Do you enjoy music lessons?***
- 102 Um, yes, but not as much as like rehearsals and things. I'd prefer just to play rather than do some of the like history of blues and things.
- 105 We all do the same projects so it does get a bit sort of slow. But there's things that you have to learn isn't there, so we'd have to do them wouldn't we.
- 103 Some of the writing is a bit lame but we hardly ever do that only if Miss is away, and she never is. Sometimes we get a cover teacher and they don't know anything about music and you have to make do with putting a CD on and doing word-searches. But that's just kind of funny 'cos Miss would go mad if she saw us wasting our lesson like that (laughs).
- 104 Yeah, she works us really hard in lessons like do this and sing that and show (refers to pupil) what to do for me (laughs).
- 107 I like that though because she knows she can get us to help her.
- JS: *How do you feel after a music lesson?***
- 102 Um, I don't know. Sort of, well usually...that it was a good lesson.
- 104 Sometimes a bit tired, like I'm a bit I don't know. It's odd sometimes.
- 103 If it's been a good lesson then you think oh yeah, that went well and you feel a bit better about the day. But if it's been a bit well, slow, you know people not getting it or messing Miss around then you feel like the time was a bit wasted and now you have to go and sit in a boring lesson when you wasted a really good lesson.
- 105 Yeah, I feel good if it goes well and a bit pissed really if there was just messing around.
- 107 Um, it is like that. If the class like behaves then it's brilliant.
- JS: *What does your family think about music?***
- 102 They think I should practice more (laughs). As soon as I get home it's have you practiced yet today and I'm like I've only just got in (laughs).
- 103 Yeah, my mum likes me to play when she's doing dinner.
- 104 My mum makes me go upstairs until I've got it right so she doesn't hear me make all the mistakes (laughs).
- 105 I think everyone's parents are really into us doing music otherwise they wouldn't pay for things and pick you up and come to concerts and that would they? They must want us to do it.
- 107 Yeah, everyone has to be a bit committed. It takes up a lot of the week really.
- JS: *Are you musical?***
- 104 I'm not sure Miss.
- 102 Yes.
- 103 Yes I think I am.
- 105 Yeah (laughs).
- 107 (Laughs) That's a bit embarrassing. That's like asking if you think you're good looking or what. But I think I am.
- All (laughs)

107 Musical (laughs) I meant musical (laughs) oh God (laughs) oh God.

JS: *What does it mean to be musical?*

102 The ability to play an instrument and sing and make music is being musical.

103 I think musical is a bit more than that, because composers are musical but they don't play and some people can't read music but they are making it, so er I don't know. It's tricky maybe.

104 I suppose it's different for different people. Different depending on what sort of musician you are.

105 Just that you make music, maybe that's the answer. Not so much what you do, just that you make music.

107 It's about making music really.

JS: *Do you enjoy music lessons more or less, than you used to? Can you tell me why?*

102 Uh, probably a bit more. The tasks we are given make more sense to me now. That's why I feel like I've got more freedom because I understand what Miss is talking about and can relate that to the things that I do.

103 It makes it easier if you have lessons as well as playing because the things you learn in one lesson, you can use in the other. It's like having two lots of maths, although (refers to another pupil) has maths lessons at home (laughs) saddo (laughs).

104 (Laughs) Lessons are better here because we have better instruments and more to go round. You don't have to share so much and there are practice rooms you can go into and try things out or just get a bit of quiet to play in.

105 Yes, the resources are better. And there are more of us that are good at music so we're like a resource for us. You know if you write a bit for a violinist then (refers to pupil) can play it for you. That's really good.

107 The more you can play the better it is. There's lots of instruments but they're only good if you can use them aren't they.

JS: *What's the best thing about music lessons?*

102 Composing. I like that. When we're given something to start with and we can go away and work on it and then play it to Miss and explain how we got there.

104 That really makes you think, because you have to sort of trace how you got from her idea to yours and what bits you did in-between. That's good.

105 Composition definitely. It's the best bit.

103 Playing with your friends and making it sound really good so that the others stop what they're doing and listen to you. That's a great feeling.

107 Oh remember that time we all played (refers to pupil) piece and it went over the bell and we kept playing and no one moved, like no one packed away their stuff or anything. That was good.

JS: *What's the worst thing about music lessons?*

105 The evaluation stuff is annoying because you have to think hard to think of something new to say otherwise you write the same thing on every sheet.

107 We don't get enough time.

102 The lessons seem very short, you know by the time everyone's sorted and you just get into it and then it's time to stop and discuss what you've done. We could do with double lessons really to give us more time.

103 Or we could do less of history and do more music (laughs).

104 No less maths and more music (laughs) and less French and less German (laughs)

All (Laughter)

School: School B
Sample: ScB Yr9 54 (S) Session 6
Date: May 2003 (Friday)
Location: MR1
Present: JS 114 (EAM114M) 115 (EAM115M) 116 (EAM116M) 118 (EAM118M) 121 (DAM121F)
Transcribed: 4th February 2004
Coding: Initial coding April 2004
 Amended September 2005 (Engaged/Disengaged)
 Amended December 2006 (Support seeking)

All indicates comment made by more than one pupil at the same time

JS: *So, what do you think about music in school?*

- 114 Music is good. We have good lessons and do loads of different sort of things so even if it's not your favourite sort of music you know you'll be doing something else in a lesson or two. Miss listens to what we say and she picks music that she thinks we would be interested in.
- 115 Yeah you can tell that 'cos my brother had her for music and he said that they did completely different stuff to what we're doing but like in English we're doing exactly the same books as what he did. I like the way she does that. It's like she thinks about us as a group not just teaching the same thing all the time.
- 116 There's some stuff we like have to cover, you know, like stuff everyone has to learn, and then the rest is up to Miss and she chooses. It's good mostly.
- 118 Miss says some of the elements have to be covered and she sort of applies them to the music we are studying so, it's not like really strict. Apart from world music. You have to study world music now.
- 121 It's a good school for music. You just have to do the music Miss says that's all.

JS: *What about music outside school?*

- 114 I jam in my bedroom. I usually stick my headphones in so I don't make a lot of noise and play for a couple of hours. Maybe twice a week, maybe more. It depends on homework and that. Sometimes I play with a couple of mates, like at the weekend or whatever.
- 115 Yeah, it's getting more difficult 'cos sometimes you've got a lot of other things to do but you can always just play for an hour or so whenever it suits you.
- 118 Sometimes I just want to listen to something like really loud and not play. Sometimes it's cool just to hear it.
- 121 Yeah, I'm listening to some really cool bands at the moment and they're way better than I'll ever be, so it's better to listen to them then yourself.
- 116 It's good for like getting your brain off other stuff. You can just sit and play and everything else goes away for a while. Music is good for that.

JS: *Do you enjoy performing?*

- 114 With my mates I do. I play in class and that, but it's not as easy. It doesn't feel as easy if you know what I mean.
- 118 Well 'cos you're trying to do what Miss wants you to and that's not always what you want to do, or sometimes what you can do, you know, if she wants you to sing and that.

- 115 Sometimes, though, when I feel like that I play some amazing stuff, like better than I thought I could and I think it's like the stress of an audience that does it. Like being stressed is making me play better. I know that doesn't sound kind of logical, but really that's what it feels like.
- 116 Whoa, like not for me at all. Stress is like just what I don't want to make me play.
- 121 I don't play I front of people much know, 'cos it got like it wasn't that much fun and I wasn't enjoying it.
- JS: *Do you get on with your music teacher?***
- 116 Yeah, well I think she gets on with us anyway (laughs) you don't have to be like friends with a teacher to get on with them and like what they do, do you?
- 114 Yeah. I really like her. She has a laugh but she like really knows her stuff. And if you talk to her about something she's never heard of she's like let me borrow a CD and she listens to it. That's cool.
- 115 I really like that she does that. Even if she says, like when you see her next lesson like that she didn't really get it, at least she's like listened to it.
- 121 She never did that.
- 118 No, I know she did, 'cos she borrowed some of my CD's.
- JS: *Do you enjoy music lessons?***
- 115 I do. I think you have to expect that not everything's going to be exactly what you want to do, or exactly your favourite sort of music, but I do enjoy the lessons.
- 116 It's all music and it's all good really.
- 114 Yeah I enjoy them. Even if it's not my music then I'm still learning something.
- 121 I'd enjoy it if it was better music.
- 118 You can't just do what you want to do though, can you. It's not like that.
- JS: *How do you feel after a music lesson?***
- 121 Whatever.
- 118 Yeah, sometimes she's (indicates pupil 121) in a right old mood (laughs) like (laughs).
- 114 Good. Yeah, good.
- 115 Sometimes I feel a bit pumped, you know, like I'm full of energy or whatever.
- 116 Yeah, sometimes you feel like pumped and you have to get it out of your system between like music and the next lesson otherwise they'll be like trouble with the next teacher and that.
- JS: *What does your family think about music?***
- 114 My dad used to play and I think he likes to hear me play too, like you know, remind him of what he used to do.
- 115 My brother used to play. It's his guitar that I'm playing now. He gave it to me 'cos he doesn't play anymore.
- 116 I don't have anyone in my family that plays and that but it's like we all listen to stuff, like music like that.
- 118 My mum has it on in the car when she's working and that.
- 121 No-one in my family plays and they're not that keen on my music either really (laughs).
- JS: *Are you musical?***
- 114 Sort of ish, yeah.
- 121 Sort of no, really, well, maybe I was, but not now, really.
- 115 Yeah, I think we are (refers to pupil 114).

116 Miss says we are musical and should think about GCSE and stuff.
 118 I'd like to do GCSE but I probably won't have time and that.

JS: *What does it mean to be musical?*
 114 Er, that you can make music, or like a sound that other people want to hear.
 Like you understand what you have to do to make the music.
 116 Yeah, it's all about making music for yourself.
 121 Yeah, it is but you have to learn crummy stuff as you go.
 118 (Laughs) You have to learn lots of stuff, it's not all crummy (laughs).
 115 I think it's about knowing your music really well, like knowing everything
 about a song and how to play it and sound just like it should.

JS: *Do you enjoy music lessons more or less, than you used to? Can you tell me why?*
 114 More I think. We get to do more interesting things, like writing songs and
 working on projects that last like a term. Not just play this on the keyboard
 and you have to play some sad arsed blues thing.
 115 We do a bit of that, to like show that we can play, but it's more about making
 up your own music this year and that's better.
 116 Yeah, composition and improvisation, they're the best things. The more we do
 the better really.
 121 I like keyboards, and that.
 118 Playing is the best bit and listening to it the second best bit.

JS: *What's the best thing about music lessons?*
 118 Oh, like I just said that bit, sorry Miss.
 121 (Laughs) When we play in groups.
 114 Playing something and Miss hears it and says, play that again, or asks you to
 play it for the class. Then you know that you're doing something good.
 115 Yeah it makes it worth it when everyone says you sound really good.
 116 I like to say I did that.

JS: *What's the worst thing about music lessons?*
 114 It gets hot in here in the summer. There's a lot of glass.
 115 (Laughs) That's the sort of thing my dad would say (laughs).
 116 Music is a good lesson. It's alright.
 118 I'm not so keen on writing stuff off the whiteboard
 121 But we hardly ever do that
 118 Yeah, but I'm still not keen on it.

School: School B
Sample: ScB Yr9 54 (SB) Session 7
Date: May 2003 (Friday)
Location: MR1
Present: JS 123 (DAM123M) 126 (PENM126F) 132 (PENM132F) 127 (ENM127F) 129 (ENM129F)
Transcribed: 12th February 2004
Coding: Initial coding April 2004
 Amended September 2005 (Engaged/Disengaged)
 Amended December 2006 (Support seeking)

All indicates comment made by more than one pupil at the same time

JS: *So, what do you think about music in school?*

- 123 I used to like it. I used to like at my old school. It's not as good here.
- 126 I don't mind music. I quite like the change of pace, you know, different sorts of things than in sit down lessons.
- 127 Music is alright actually. It makes a break in the day and I quite like what we do in lessons.
- 129 It's no way the worst lesson. You get to do lots of different things.
- 132 It makes a change coming into music. We do group things as warm ups like in drama sometimes. That sort of wakes you up again.

JS: *What about music outside school?*

- 123 I play almost every night, when I get home. I play in my bedroom.
- 126 I don't play an instrument, but I listen to music in my bedroom. When I'm working and that.
- 132 I listen to music almost all of the time. Even in lessons sometimes if you can get away with it. It's funny 'cos (refers to music teacher) is the one teacher who loses her rag if she catches and she's a music teacher (laughs) you'd think she'd be pleased (laughs).
- 127 But it's got to be the right music. And Miss wants you to be listening to her not listening to your own music. That's why. You listen to your own stuff at home and that.
- 129 Yeah, but that makes sense doesn't it. You do schoolwork at school and listen to your other stuff at home.

JS: *Do you enjoy performing?*

- 123 I like playing, trying things out by myself or playing with my friends.
- 126 I like playing stuff and fiddling around but not playing when everyone's like listening.
- 132 Yeah when the pressures off it's good just to play but when all the class stops to stare at you it's bad.
- 127 That makes you play worse when you've got like an audience.
- 129 It's harder when someone's watching but you feel good about yourself after, you know, if it goes well.

JS: *Do you get on with your music teacher?*

- 123 Not any more. She's stuck in another century and she thinks her music is like the only music you can listen to. That's not right.
- 126 No she's alright really. It's only natural she's a bit thingy about music I mean it's like her subject isn't it? If she said oh I don't care you'd be well surprised.
- 132 I hadn't thought of that. Maybe that's true.

- 129 I think she tries really hard to get us to like more music. You know, more sorts of music. That's her job really. To get us to like old music.
- 127 I think she's alright. She's not like my best friend or nothing, but we get on.
- JS: *Do you enjoy music lessons?***
- 123 No. Not very much. No.
- 126 Er, sort of.
- 132 No I think they're okay for school. Not the best but you know.
- 127 I think it's okay. You should lighten up a little (laughs).
- 129 I think music's okay. I think it's an alright lesson.
- JS: *How do you feel after a music lesson?***
- 123 Just that's it done. Over.
- 126 Oh it's better than that. Music can make you feel happier can't it. Like you've got it out of your system.
- 127 Sometimes I feel like that, that it was a good time. I had a good time.
- 132 I just feel like that was that. Really no more than that.
- 129 No I like it. I like listening to music and having a go and that.
- JS: *What does your family think about music?***
- 123 My dad listens to me play sometimes.
- 126 My mum loves music. She did it when she was young.
- 132 My mum did too. I think she'd like it if I'd been good at music.
- 127 I think my mum wishes I was good at everything (laughs).
- 129 (Laughs) So does mine, but she's not really that bothered about music. It's not like the most important subject.
- JS: *Are you musical?***
- 132 I'm not. My mum says I'm tone deaf (laughs).
- 123 I think so. I can play and I can sing. I write songs as well.
- 126 I'm not. I'm good at other things, just not music.
- 129 No, not music.
- 127 Oh I wish I could do that (refers to pupil 123) that would be cool.
- JS: *What does it mean to be musical?***
- 123 That you can make music. That you know how music works.
- 126 I'm definitely not good at it then (laughs).
- 132 You either are or you're not. It's just how things are.
- 127 I'm not. I know that.
- 129 No.
- JS: *Do you enjoy music lessons more or less, than you used to? Can you tell me why?***
- 123 Less. Way less. I don't like music that we do here. It's all rubbish. Old music.
- 126 We do some old stuff and some new. Miss lets us choose the music sometimes then you can choose what we listen to and that's good.
- 127 Yeah. We have to do a mix. It's only fair that we do a bit of everything isn't it?
- 132 About the same. I've never been really into it and that's not changed. I do it you know 'cos you have to do it.
- 129 We have to do it, and you have to be here, so you might as well have a go and see if you can have a laugh at the same time. There's no point just sitting there is there. That's a waste of time, just sitting there. At least have a go and see what happens, yeah.
- JS: *What's the best thing about music lessons?***
- 123 When you can do your own thing, without Miss. That's good.

- 126 That's what I mean. You enjoy it if you can choose a bit don't you?
 132 That's alright but then listening to your own music is not doing music is it?
 We're not learning anything. We're just listening to music.
 127 Miss gets us just to listen to music so it must be doing some good.
 129 She wouldn't get us doing it if it wasn't teaching us something would she?
JS: *What's the worst thing about music lessons?*
 123 Listening to Miss drone on about some old music she thinks is good week
 after week.
 126 (Laughs) That's a bit rude (laughs) she does go on sometimes (laughs).
 132 (Laughs) But she does (laughs).
 127 (Laughs) You lot are being well rude. But she does Miss (laughs).
 129 That's her job you lot (laughs) that's her job.

School: School B
Sample: ScB Yr9 54 (C) Session 8
Date: June 2003 (Friday)
Location: MR2
Present: JS 128 (ENM128F) 130 (ENM130F) 131 (ENM131F) 133
 (ENM133F) 136 (ENM136F)
Transcribed: 19th February 2004
Coding: Initial coding April 2004
 Amended September 2005 (Engaged/Disengaged)
 Amended December 2006 (Support seeking)

All indicates comment made by more than one pupil at the same time

- JS:** *So, what do you think about music in school?*
 128 Mm, Music is okay Miss. We have it once a week and we do singing and
 playing the keyboard and sometimes we listen to something. It's quite a good
 lesson.
 130 It's one of the better lessons, 'cos at least you're doing something. There's
 always something to do not just sit and listen.
 131 I like music. Music is a good lesson. I like it.
 133 Music is the sort of lesson that it either goes well and you know what you're
 doing or it goes really rubbish.
 136 It doesn't go badly, it's just you never really get what's going on and if you
 ask it's still not any better.
JS: *What about music outside school?*
 128 Oh um, I don't do music outside school, I don't have special lessons or
 anything.
 130 No. None of us do music outside school. We just do lessons here.
 131 None of us do lessons for an instrument Miss.
 133 I used to play the piano but I gave it up 'cos I wasn't getting any better and it
 seemed like a waste of time to keep doing it if you're not going to get a better
 player.

- 136 That was ages ago. You haven't done that for ages. You aren't any better at the keyboard than I am now (laughs).
- JS: *Do you enjoy performing?***
- 128 Um, no well yes a bit. It's okay. Quite hard really.
- 130 It is hard but it's fun too. It's fun to try and see what you can do.
- 131 See if you can do what Miss shows you, like she does it (laughs).
- 133 I like playing the instruments.
- 136 Messing around on the instruments is fun, I like messing around.
- JS: *Do you get on with your music teacher?***
- 128 Yeah I like her. She's a good teacher. She does a good job I think.
- 130 Yeah, she's nice. Some of the teachers aren't but she's nice.
- 133 She mostly really nice. Sometimes she gets well crazy if someone keeps messing around. But not very often really.
- 131 I think you can be nice when it's a subject like music. It's not one of the subjects we get tested on like for English or Maths so you can be nicer to your pupils.
- 136 Yeah. In the important subjects you have to keep everyone like more focussed in the lessons and here Miss lets us do more for ourselves.
- JS: *Do you enjoy music lessons?***
- 128 Most of the time I enjoy it. Sometimes I don't know where I am. You know. I get lost in music and it's hard to catch up with everyone.
- 130 If you're working with someone who is as good as you are it's better 'cos you can help each other out. Sometimes Miss picks who we work with and that makes it harder.
- 131 Sometimes we have to work in groups and you get stuck with a group who are just like making decisions and you have no idea what they're talking about and you feel really out of it.
- 133 Some of the lesson just goes over my head. Sometimes I let it (laughs). It's like you need subtitles (laughs) but the practical bits I get. You know when Miss shows you what to do and you play the same thing back to her. You can hear that you're getting it right.
- 136 When Miss shows you it's much easier than trying to explain it or anything.
- JS: *How do you feel after a music lesson?***
- 136 Um, like happy or sad? Well, happyish. Yeah, happy.
- 133 Maybe not happy, maybe okay, you know.
- 128 Okay mainly. Okay.
- 130 Yeah okay. Sometimes a bit freaked, but okay.
- 131 Okay if it's gone well. You know if you've got it.
- JS: *What does your family think about music?***
- 128 Er, they think I should do what I can, that's it.
- 130 Yeah as long as you work hard it's okay.
- 133 She's not one of the teachers mum wants to see at parents evening or anything.
- 136 Me neither. I don't think my mum's ever met (refers to music teacher).
- 131 My mum says not to worry, that it's not the thing for me.
- JS: *Are you musical?***
- 128 Not really. Not like some of them. Some of them are like well good. Really good.
- 130 Yeah. It sort of shows which are the ones that are really good.
- 131 That's not us (laughs).
- 133 We do alright though. That song we did for Miss was pretty good eh?

136 Not bad for us (laughs) not considering (laughs).
JS: *What does it mean to be musical?*
 128 The ones that play at the concerts.
 130 Yeah, the musical ones are the ones that play in the orchestra and that, they play a lot. You can hear them at lunchtime sometimes when you're having your lunch.
 131 You see them on the bus, 'cos they've got these big cases and that.
 136 The musical ones are the ones that are good at everything, you know like the smart ones.
 133 Smart ones with big cases (laughs).
 All (Laughs).
JS: *Do you enjoy music lessons more or less, than you used to? Can you tell me why?*
 128 More now. The lessons are better here. I like Miss and I think the lessons are better.
 130 It's not so much that the lessons are better but Miss is a better teacher and she makes it a better lesson.
 133 Yeah. Miss makes it better. Not so boring.
 136 Music is boring when Miss is away.
 131 It's about the sort of teacher that you have more than the subject isn't it?
JS: *What's the best thing about music lessons?*
 128 When we all sing together. A song that we all know really well.
 130 Song that you know so that you don't have to think about it.
 131 Even if you forget the words you can just sing along. That's a good bit.
 136 I like keyboards best. Using the keyboards.
 133 I like making up songs best.
JS: *What's the worst thing about music lessons?*
 128 When you have to work with someone who's way better than you are.
 130 That makes it hard because they don't tell you what they're doing and Miss thinks they will.
 131 Working with your friends is way better. Then you can work it out together and take your time over it.
 133 We work better when we work together don't we?
 136 Yeah, much better,

School: School B
Sample: ScB Yr9 54 (C) Session 9
Date: June 2003 (Friday)
Location: MR2
Present: JS 141 (ENM141M) 142 (DNM142M) 143 (DNM143M) 144 (DNM144M) 147 (DNM147M)
Transcribed: 25th February 2004
Coding: Initial coding April 2004
Amended September 2005 (Engaged/Disengaged)
Amended December 2006 (Support seeking)

All indicates comment made by more than one pupil at the same time

JS: *So, what do you think about music in school?*

142 Music's alright. We do some good stuff sometimes.

141 Yeah. Sometimes Miss lets us choose the music and we bring in CD's and that. That's good.

143 That's the bit I liked. Playing my music.

144 Yeah we had to do presentations about why we liked what we liked and play a track to the class and that.

147 Miss liked some of it. I was well shocked (laughs).

JS: *What about music outside school?*

141 Um all I do is listen to like music I don't play nothing.

143 No I don't play.

142 Yeah we all listen to our own stuff.

144 Yeah.

147 Mm.

JS: *Do you enjoy performing?*

141 It's okay. It's okay when you know what you're doing.

142 If you got enough time to get it right it would be alright.

147 Er, no it wouldn't.

143 It's just something you do. She says like play now so I just do whatever and get it over with.

144 Some of them get stressed about it. But it's like not that important to get bothered about is it?

JS: *Do you get on with your music teacher?*

141 Yeah, she's alright. She can have a laugh.

142 I think she's a bit up herself (laughs).

143 She a bit la di dah and that (laughs).

144 She's a bit of a music teacher (laughs)

All (Laughs)

147 A bit of a music teacher (laughs) that's funny.

JS: *Do you enjoy music lessons?*

141 Yeah, they're alright.

142 Music's alright. It's a bit of a waste of time sometimes.

143 It's a bit crap. It's not really for us.

144 Yeah. You have to do it, but it's a bit lame.

147 Yeah a bit lame.

JS: *How do you feel after a music lesson?*

141 Um, alright, you know, not bad or nothing.

142 Er...er...yeah. Okay.
 143 Yeah.
 144 The same as any other lesson really.
 147 Mm,
JS: *What does your family think about music?*
 141 It's um something you do, like part of going to school.
 142 Yeah. We're not doing it for GCSE or nothing.
 143 We just do it until the end of this year then we're like outta here (laughs).
 144 (Laughs).
 147 We're like counting off the lessons now.
JS: *Are you musical?*
 141 No Miss. Not really.
 142 No Miss (laughs).
 143 (Laughs).
 144 No. Can't you tell? (Laughs).
 147 No Miss no.
JS: *What does it mean to be musical?*
 141 Um you know the musical kids. They can really play. They're well good.
 142 Yeah you can tell them. We're not like them (laughs).
 143 No really? (laughs).
 144 (Laughs) We're just here 'cos we have to be Miss. To be fair.
 147 No we're not musical Miss.
JS: *Do you enjoy music lessons more or less, than you used to? Can you tell me why?*
 141 More now. The music's better and the keyboards are better too.
 142 They have computers and keyboards and rooms you can go to, to play and that. But I'm not really into it.
 143 They have some good stuff here. You know if that's your thing.
 144 Yeah They do it alright and that I just don't go for it really.
 147 It's not out thing doing music.
JS: *What's the best thing about music lessons?*
 141 Playing on the keyboards and trying out all the sounds.
 142 I like going to the other rooms 'cos you can make as much noise as you want and no one listens.
 143 Making a lot of noise. We're good at that.
 144 (Laughs) No music just noise.
 147 (Laughs).
JS: *What's the worst thing about music lessons?*
 141 Singing.
 142 (Laughs) Your singing (laughs).
 143 (Laughs).
 144 That's funny (laughs) your singing (laughs).
 147 Singing yeah singing (laughs).

School: School B
Sample: ScB Yr9 54 (C) Session 10
Date: June 2003 (Friday)
Location: MR2
Present: JS 134 (ENM134F) 135 (ENM135F) 137 (PENM135F) 138 (ENM138M) 139 (ENM139M)
Transcribed: 3rd March 2004
Coding: Initial coding April 2004
 Amended September 2005 (Engaged/Disengaged)
 Amended December 2006 (Support seeking)

All indicates comment made by more than one pupil at the same time

JS: *So, what do you think about music in school?*

- 137 This school does well at music. There's always a list of people, of them what've done exams and doing really well.
- 134 Yeah, music is one of them things this school does. Everyone does like lesson time and the good ones do it at lunchtime and after school and sometimes in the holidays as well if they want to. Same as PE, you can do that outside lessons if you're really good at it. Schools are like known for what they do best now aren't they?
- 135 There's a bit of a clique really, the ones who do music and spend all their time doing it. We do music lessons but it's not the same sort of thing. We do like simple things and just like an introduction to music rather than the in depth stuff the others do like playing in orchestras.
- 137 We do music, once a week. But if there's a concert on then we don't do music we have to sit in the practice and watch.
- 138 Yeah music is cancelled if there's a concert so that the others can rehearse.
- 139 You get out of lessons if you play an instrument. They have teachers who come in and teach them.

JS: *What about music outside school?*

- 137 Music isn't outside school Miss. We just do it on Fridays.
- 134 Yeah we have our lesson today and then that's it. The others do more stuff. There's a timetable on the board downstairs and people sign up at the beginning of the year.
- 135 There's like the music in class that we all do and then there's the lunchtime things when they work on music for concerts and some kids play at lunchtimes on like guitars and things but that's just because they want to not for Miss's concerts.
- 139 I just do music on Friday, today.
- 138 Music outside school? What, what music do we do outside school? Just listening and watching it Miss. Not playing.

JS: *Do you enjoy performing?*

- 137 We don't do performing Miss. Sometimes we have to play to Miss to show her what we've done but we don't do the concerts.
- 134 Miss calls it performing. She writes up on the board what we're doing in the lesson and if you play something then it's performing.
- 135 Yeah, we do performing and composing and sometimes just listening which is the easiest 'cos you just have to listen and then answer some questions or

- sometimes just listen. Listening is my favourite because Miss chooses some good music that I haven't heard before and I like that.
- 138 Performing isn't my favourite thing. Performing is one of my worst things. I'm alright playing with my friends or to myself but not out loud.
- 139 You have to show someone what you've done though don't you. That's the way to tell if you're getting any better to play it to someone else.
- JS:** *Do you get on with your music teacher?*
- 137 I do get on with her. I think she's nice. Sometimes she asks me about my brother. She's nice.
- 134 Yeah. She is nice. She talks to us like we're real. Not just talking to us because we're there.
- 138 She is a good teacher and nice too.
- 139 Yeah.
- 135 She works really hard at the beginning of term to like learn all our names which is good 'cos she only sees us once a week but she knows who we are. Some of the teachers never call you by your name and you know it's because they don't know it.
- JS:** *Do you enjoy music lessons?*
- 137 Well, most of the time. Sometimes I don't get it and I just sit and watch. It's like a lesson you have to be good at to get. It's better if you're good at it.
- 134 Yeah, you do get more out of it if you get what's going on. Some lessons you get it and then you sort of know what's going on and it all makes sense. But then, you have to something else and then it all falls apart and you don't get it anymore.
- 135 It's really easy to lose your, your place, like what you were doing and then it's like you have to work really hard to catch up and everyone else is miles ahead of you. I don't like that. That happens quite a lot.
- 138 Once you've lost your place you're lost. That's really hard. Miss says join in and you're like how do I do that?
- 139 Sometimes I can. Sometimes I just feel like now and I can get back into it.
- JS:** *How do you feel after a music lesson?*
- 138 Yeah well okay.
- 134 Oh okay I suppose.
- 137 Um, just like other lessons mainly. Just like, okay that's that.
- 135 Mmm. Music is okay. It's a sort of middling lesson. Not best and not worst either.
- 139 Music's okay Miss. You do music and you do what you can and sometimes it goes alright and you feel like you're get it.
- JS:** *What does your family think about music?*
- 137 My dad has music on in his truck, you know when he's working.
- 134 I listen when I'm doing my homework and that. It helps me concentrate.
- 135 I like to listen to music when I'm in my bedroom. Anything that's in the charts or whatever.
- 138 Yeah I like to know who's where. I just listen to radio one. I have that on all the time.
- 139 Oh everyone I know listens to it.
- JS:** *Are you musical?*
- 137 No Miss.
- 134 I try.

- 135 I do try and do what Miss shows us but I don't think I'm musical. If I was musical, well, I don't think I'd have to try as hard.
- 138 Yeah it easier if you know what you're doing.
- 139 I do try hard too but I'm not very good.
- JS:** *What does it mean to be musical?*
- 137 It means you can play Miss.
- 134 It means that you are good at it more than anything.
- 135 Yeah being good at it. That's important.
- 138 That's the only bit that matters really, because you have to be good at it.
- JS:** *Do you enjoy music lessons more or less, than you used to? Can you tell me why?*
- 137 The same really. I thought I'd get better when I was little but I didn't. I think I'd enjoy it more if I was better. But I didn't get better when I got here so now I don't enjoy it so much.
- 134 You enjoy it more if you're better at it. I wish I was better at it.
- 135 The musical ones do look like they enjoy it more because they don't think about what they're doing.
- 138 No they just seem to do it. Maybe they're done it before?
- 139 They have more lessons than us.
- JS:** *What's the best thing about music lessons?*
- 139 Listening to music.
- 137 Listening to Miss play. Sometimes the others join in. That sounds cool. They just like play right in front of you.
- 135 Yeah.
- 138 That's like when they just sit and make some music.
- 134 They can do it without trying. They're really good at it.
- JS:** *What's the worst thing about music lessons?*
- 137 When I have to play. I don't like it when the others hear me play. I'm not good enough to play out loud really. I prefer if I've got the headphones on.
- 134 When you've got headphones you can just hear yourself and you play better.
- 135 It is embarrassing when you have to do it like in public.
- 138 Yeah but we have to so Miss can give us a mark.
- 139 It's all part of the lesson to play out loud sometimes.

School: School B
Sample: ScB Yr9 54 (S) Session 11
Date: June 2003 (Friday)
Location: MR1
Present: JS 140 (ENM140M) 145 (ENM145M) 146 (DNM146M)
Transcribed: 12th March 2004
Coding: Initial coding April 2004
 Amended September 2005 (Engaged/Disengaged)
 Amended December 2006 (Support seeking)

All indicates comment made by more than one pupil at the same time

JS: *So, what do you think about music in school?*

140 I quite like music Miss. I quite like doing it.
 145 There some of them that are good at it but they're well up themselves like running around looking busy all the time. But good for them if that's what they want to do.
 146 Music is good for them. I don't think we should have to do it.
JS: What about music outside school?
 140 I don't do music out of school, just here.
 145 I like listening to stuff. My mate gives me really cool stuff. Not anything you'd have heard of Miss (laughs).
 140 That's not doing music. Playing a track is not doing music.
 146 That's why we like it (laughs).
JS: Do you enjoy performing?
 140 No, not really. I don't really.
 145 No way. I hate that. No.
 146 No.
JS: Do you get on with your music teacher?
 140 Er yeah. She's nice. She asks you things and she's not shouting or anything like some of them.
 145 No she don't shout but it's like little comments all the time. Like sarcastic do you know what I mean?
 146 I hate sarcastic teachers, they like think they're really clever right.
JS: Do you enjoy music lessons?
 140 I um I um I enjoy most of it but not singing really.
 145 None of it. No.
 146 No.
JS: How do you feel after a music lesson?
 140 Um okay.
 145 Better. Better that it's over.
 146 (Laughs) Better it's over (laughs).
JS: What does your family think about music?
 140 My mum likes music. Sometimes she goes to the carol concerts.
 145 My dad says really it's a waste of time. Music I mean.
 146 Yeah, a waste of time (laughs) it's a waste of time for us (laughs).
JS: Are you musical?
 140 No Miss.
 145 (Laughs) No (laughs).
 146 (Laughs).
JS: What does it mean to be musical?
 140 Musical is like singing and dancing.
 145 Singing and dancing (laughs) singing and dancing (laughs).
 146 (Laughs).
JS: Do you enjoy music lessons more or less, than you used to? Can you tell me why?
 140 I like them more now. Lessons are better now. We do better music.
 145 Um. No I don't like music.
 146 No, no, no. No way.
JS: What's the best thing about music lessons?
 140 I like listening to music.
 146 That's not doing anything. That's alright.
 145 If you can just sit and listen that's alright.

JS: *What's the worst thing about music lessons?*
 140 Um, making up music. That's hard. I don't like that.
 145 Whatever you have to do by yourself. That's not good.
 146 (Laughs).

School: School B
Sample: ScB Yr9 Set X (J) Session 1
Date: May 2003 (Monday)
Location: MR1
Present: JS 79 (DTM79M) 80 (ETM80M) 81 (EAM81M) 82 (EAM82M) 83 (EAM83F)
Transcribed: 5th December 2003
Coding: Initial coding April 2004
 Amended September 2005 (Engaged/Disengaged)
 Amended December 2006 (Support seeking)

All indicates comment made by more than one pupil at the same time

JS: *So, what do you think about music in school?*
 79 Music in school is pretty sad Miss really. I know you all do your best, but really it's like you aim it to the ones who can't do it and they still can't do it after years of lessons so what's the point? I think we should either be set for music and do it properly or not do it at all. That way, we'd do some decent music and make some decent progress, not keep churning over the same boring stuff with people either bored because they can do it or bored because they can't. It's just not something for everyone is it? As much as you want it to be Miss.
 81 It is difficult though, because we want to play our music but Miss wants to teach us about her music and they're totally different things aren't they? I see why she likes her music but it's not for us, it's way too old fashioned and crony. We want to jam and make up songs. She wants us to learn about really old music that has nothing to do with us. It doesn't matter how good a teacher she is, we're still not going to like the music she plays are we?
 80 Yeah but we need to learn like the history of music because that's the sort of music we have to play for our exams so you have to know about it. If all we ever do is make up our own songs then we're never going to get any better because you have to know about the rest of music too.
 81 But that's not doing music is it that's like history, not music.
JS: *(Additional) What do you mean?*
 79 At our age Miss, there's some of us who are really committed to music and have shown that we are good at it. We can't help but look even better when we're in a class with people who don't have a clue and the weird bit is, I spend more of my lessons with the ones who can't do it because we take the piss out of the kids who are following Miss round like she's magic or something. You just can't do music in lessons and make it mean anything. You have to have people who know what they're doing.

- 82 That's not really fair. Music in school is alright. It can't be based around you it has to be about everyone so that it's fair.
- 83 I suppose she does have to do a bit of everything otherwise it wouldn't be proper lessons. We do get quite a lot of choice about things, so that's good.
- JS:** *What about music outside school?*
- 79 That's where the real music is, playing with people who know what they're doing and you can learn a lot from them. You get to play huge works, not eight bar phrases and the buzz you get is amazing, just from the sound, and you know that you're part of that sound, you're making it. And sometimes I watch, like the violinists and they're swaying as they play, like they're moving with the shape of the melody and it's amazing. It's just amazing.
- 80 Yeah, I must admit, I like music that we do here, I think Miss works really hard to make it really good, but it's not the same as playing with lots of other people who are all really good and the sound you make and you can feel it in your stomach and it's just brilliant.
- 82 I play a lot at the weekends, with my friends and sometimes in the evenings too. That's when we learn new stuff and show each other what we're doing and after a bit you pick up loads of new tricks that you can do. I play in lessons but not in the same way, because it's like a different thing in school isn't it. It's like learning a subject and you do it in a different way than when you play with you mates.
- 83 Yeah, playing with you mates and playing in school is sort of different things, 'cos you can just have a laugh but in class it's like you have to show what you've learned and when you're playing with your mates it's not like you're really learning anything you're just doing it aren't you?
- JS:** *Do you enjoy performing?*
- 80 Sometimes I get really nervous, if it's for something important like a concert or an exam, but actually sometimes I get nervous when it's just in the class because it's in front of people who aren't used to playing and they don't always get it in the same way and call you gay or whatever.
- 82 Yeah it's weird because sometimes you feel nervous and then you play and the feeling goes from feeling bad nervous to excited nervous and it's okay. But sometimes you feel nervous and it goes badly or you um sometimes I think too much about who's listening to me and what they'll think of me and then everything falls apart.
- 83 Um it does feel like sometimes you just feel like it's going to go better and then you get the feeling that it's a bit dodgy and you start off expecting it to go dodgy so you're more stressed about it.
- 79 I love performing like that, when it's like all the parts are working together and the result is just mind blowing. That's performing, when what you hear and what you play are like more than you're doing, like something is added.
- JS:** *(Additional) Do you get the same feeling playing in school?*
- 79 Once or twice with choir, when it's going really well. Usually with orchestra you can still hear someone out of tune, or in the wrong place or they've missed their entry and there's a great whole in the piece. That ruins it.
- JS:** *What about music outside school?*
- 81 We play at the weekends and in the evenings, maybe at one of our houses. Sometimes I play in my bedroom, just by myself to practice riffs and stuff or to listen to a new song and see what they're doing.

- 80 I'm doing a lot of practice at the moment getting all my scales sorted so that I can concentrate on my pieces. I play most days but sometimes only for half an hour or so. It depends how I feel. Sometimes after rehearsals you feel really tired and you don't want to play and sometimes you get a buzz and you want to keep on playing.
- 82 I probably enjoy music outside school more, just playing and listening to tracks and trying things out. But then sometimes I play well in lessons too.
- JS:** *Do you enjoy performing?*
- 81 I don't think of playing as performing. When we're in class it's great, playing things through and changing it or adding a bit, and then she says, right, let's hear you perform your work, and everyone claps up, it's like, everyone gets stressed and then you can't remember what you were doing and your fingers get all stiff and it sounds rubbish. When you're playing and it sounds rubbish, usually I think, oh, I need to play it like this, or change this chord or whatever, and if one of the others is getting lost, I'll shout hey do it from the chorus so that they know where they are, but Miss doesn't let us talk when we're performing so you're like trying to catch their eye, but they've got their heads down so the others that are watching don't put them off and it's ruined and I can't think straight, 'cos of the stress.
- JS:** *Do you get on with your music teacher?*
- 79 Yeah, but, well I think she thinks I'm a bit full of myself. She tells me I should be more patient with the others.
- 81 I think she's alright. I think it must be difficult when you're so much older than the kids you're teaching to know anything about their music. It's like you have to be part of it to understand it don't you.
- 80 No I think Miss gets a lot out of us, even the not very good ones. She knows how to get us to improve.
- 82 That's what she's there for isn't it, to show us new things and get us to try stuff we wouldn't normally listen to. I like that she likes different things because sometimes just the fact that she likes it makes me listen a bit harder so that I can hear what it is that she can hear.
- 83 Yeah, sometimes she says listen to this and she plays a track and then she plays something that's just been released and you think. Oh my god, they sound just the same and she says but this music comes from, oh whatever, and it makes you realise like links between stuff that you can only see if you know loads of different types of music.
- JS:** *How do you feel after a music lesson?*
- 79 Quite a lot I can just switch off and have a laugh with the other lads who don't want to do any work, then if Miss asks me to play I can just do it. I don't sit there working and trying to prove anything, cos I know it's not worth it. Miss knows how good I am, I don't have to prove it to her.
- 81 I like showing Miss what I'm doing. It makes me feel like I'm doing alright if she asks me to try something out, like she had this bit she wanted me to play and she sang it to me and I played it and she said I had a really good ear for tunes and that.
- 80 Generally better than before the lesson. Unless there's been a bit of hassle you know like sarcastic comments and then it's like it takes the edge off it.
- 82 Oh it depends how I've done, good after a good lesson and oh not so good if I've been a bit crap. But that's a bit like every lesson isn't it? You want to do well. No one actually likes being crap do they? (laughs)

- 83 (laughs) No but at least there are enough of us so when we are crap we can just have a laugh about it.
- JS:** *What does your family think about music?*
- 79 They've always got me to practice and do my exams every year. My dad says I don't have to do GCSE music because all the universities look for is grade eights not GCSE.
- 81 I think I might do GCSE cos it's something I'll get a good grade in I think. My parents don't mind as long as I work hard in it.
- 80 I'm definitely doing GCSE. It would be a waste not to.
- 82 I think GCSE is a bit tricky because I'd like to do it but there are loads of other subjects that I also want to do and when it comes to it you have to make a decision don't you? Miss was like oh I thought you really liked music and I do, but I've got to decide which subjects to do. Just because I don't choose music it doesn't mean I don't like it does it?
- 83 Yeah. It's not like we're choosing not to do it, but we can only choose so many things to do and so that's not music.
- JS:** *Are you musical?*
- 79 Yes, I've always been. I've had tuition and that's helped me with my technique, but I've always been musical. That's something you can't teach.
- 81 I think you can't teach if someone is interested or not, you know, like they really love music or not. The rest of it is just practice isn't it, I mean no-one can play the guitar just by picking it up can they, you have to practice and get used to it. I'm musical because I love music and I want to make music, but I don't think it's that complicated to be musical.
- 80 No I think (refers to pupil 81) is right. You might be interested in music and have like an ear for music but you still have to work really hard if you want to be really good. It doesn't just happen even if you pretend it does.
- 82 It helps if you really like listening to music because then you can really concentrate and you pick up way more things and you can try them out for yourself. That's my favourite part, hearing a chord and then trying to work it out and then after a while you're playing it like you thought of it yourself.
- 83 Yeah I think listening to loads and loads of music is the most important thing about being musical or not. If you pick up different things about all kinds of music and then you start to see how people play them differently.
- JS:** *What does it mean to be musical?*
- 79 It means you've got a natural talent for music, that you understand what makes some music good and other types bad.
- 81 No, I reckon it's just that you love music and you want to listen to it or sing it and play it and you get a kick out of doing that, that's all.
- 80 Maybe it's different for different people.
- 82 Yeah, you have loads of different things that make you good at music but no one's all the same are they I mean an opera singer is musical but not in the same way as a drummer in a band. They do different things and have different sorts of skills don't they?
- 83 Sort of basically, musical means that you can do music and that you sort of good enough that you can do it to sound nice too.
- JS:** *Do you enjoy music lessons more or less, than you used to? Can you tell me why?*
- 79 Class lessons? I think I probably enjoy them less. I used to learn something in them, but now it's just going over old ground, nothing new, nothing good.

- 81 I like them more if we're given a bit of freedom, you know, we're allowed to choose. Composing is usually pretty good because you can add your own stuff in and Miss is cool with that as long as you're working and you can explain what you're doing. That's a great feeling, cos I can look at my composition and tell her, well I did this here and changed that bit so that it sounded a bit darker and you feel like you're really getting somewhere.
- 80 Miss gives us a lot more freedom to work independently and just ask if we need it. That's why she gives us more freedom because she knows we'll get on with things.
- 82 We used to play as a class a lot and that sounded crap because no one could keep together and the music was rubbish. When we came to this school, right from the start it was working in small groups and everyone helping each other with like Miss there if we got it wrong or stuck. I like that because you can talk about things and try them out then show it to Miss.
- 83 I like it most with my mates, but I like music in school more than I used to because I'm a better player than I used to be.
- JS:** *What's the best thing about music lessons?*
- 81 Having time at school to play, cos it's like not lesson time then is it, cos you're having fun and talking with your mates and really do exactly the same thing as we do at home.
- 79 I like jamming with my mates, you know, not trying to make a great sound, but just all doing it and enjoying it together. Sometimes we get to go to another room and you can just let it all go and make some noise.
- 83 Yeah that's pretty cool.
- 80 I really like that as well. When you all know apiece and you're playing without the music and you know it's not quite right but it feels like great because everyone's doing it not looking at the music.
- 82 I like it when we get to use the software for composition because that's something that really interests me.
- JS:** *What's the worst thing about music lessons?*
- 79 Sitting through another keyboard exercise playing the blues.
- 81 Yeah, I am sick of blues and jazz.
- 80 Blues and jazz has gone on for quite a while. I think we've probably done that now.
- 82 (laughs)
- 83 (laughs)

School: School B
Sample: ScB Yr9 CUS X Session 2
Date: April 2003 (Friday)
Location: MR1
Present: JS 87 (ENM87F) 88 (PENM88F) 89 (PENM89F) 90 (ENM90F) 92 (DNM92M)
Transcribed: 29th November 2003
Coding: Initial coding March 2004
 Amended October 2005 (Engaged/Disengaged)
 Amended November 2006 (Support seeking)

All indicates comment made by more than one pupil at the same time

JS *So, what do you think about music in school?*

- 87 Music's okay, it's something else to do. Like it's a different sort of lesson so that makes it more interesting. It's more like physical I suppose than English or maths so you get to do different things.
- 88 I like that we do different things. Like the room looks different and you feel like you're getting a break from sit here and look at this for a bit.
- 87 I like Miss. I think she makes it a better lesson.
- 89 Miss is alright and she does help and that but it's a sort of lesson you either like or you don't you know? It's a take it leave it sort of thing really.
- 90 Yeah 'cos I do like it but I'm not good at it.
- 92 Hardly any of us are good at music. It's just the ones who get extra lessons and then they're better but then they get more lessons so they should be really.

JS *What about music outside school?*

- 87 I've never really thought about that really. I have music on in my room and my sister and me we listen to all the new stuff and that. And we sing in the car sometimes when we're going to in it for ages 'cos that makes it seem like you're not in it for ages.
- 88 Yeah, I put music on 'cos it stops you feeling bored 'cos you've always got something to listen to.
- 89 Yeah listening to your favourite stuff is good. That makes me feel better.
- 90 And like sometimes I put something on really loud and just dance around and then it's like whatever was the matter is all gone.

JS *Do you enjoy performing?*

- 87 Not really. Am I supposed to say that? I don't really because I feel thick and I get embarrassed and that.
- 88 I do it when Miss does that thing when everyone has to play as far as they've got to show her what they've been doing, you know, like at the end of the lesson but I don't like it.
- 89 Oh that's the worst bit 'cos it's like you know it's your turn in a bit and everyone's listening and then you have to do it. I hate that and sometimes if you ask to go to the toilet you can time it so there's not enough time at the end of the lesson to like fir you in and then Miss says we'll hear you next time and then you can say, oh well like I would have been better last week.
- 90 I like trying things out and seeing if I can do it, but I do it better when it's just us, you know, like when we're practicing not like when everyone stops and um and you have to play and that.

JS *Do you get on with your music teacher?*

- 87 Yeah, oh, like I said that before didn't I? Do you want me to say it again?
Yeah I like Miss I think she does a good job and you can tell she's really good at music so it must come much easier for her.
- 89 Yeah, sort of. She's okay.
- 88 Yeah, she is good but I think she doesn't get that it's not easy for us like it is for her. I think it might be good to have a music teacher who is like, not actually that good and then you'd feel like you were doing better, do you know what I mean?
- 92 What like a teacher that doesn't know enough to teach you anything? That's a crappy idea. My mum could be a teacher then couldn't she?
- 90 I like Miss. Sometimes she's really funny.
- JS** *Do you enjoy music lessons?*
- 87 Um, mostly I suppose, I think yes, but maybe not when we have to play out loud. Maybe not so much that bit 'cos I feel thick and that. I like the things we get to do, like work with your friends and spend quite a long time on one thing. Sometimes we don't get enough time to finish things in other lessons, but here you get to do as much as you can, then you can finish.
- 88 I like them if she just shows you what to do then lets you go off on do it by yourself 'cos then I can give it a try and if it's too hard I just sit there until she gives us something else to do instead. But sometimes she's like right over my shoulder going do this, no do this and I hate that 'cos I can't and she makes me all stressed and I still can't do it.
- 89 Not like enjoy but they are like different aren't they, like something new to do.
- 90 I like that though. It's like not like any other lesson is it? Sometimes you're singing or sometimes you're listening to something or trying to play a keyboard or sometimes working on like a project thing.
- JS** *How do you feel after a music lesson?*
- 87 Um, not really much different.
- 88 Alright unless she's been like, do this and do this all lesson.
- 89 Yeah sometimes it's hard 'cos there's no way we're as good as the others but we all have to do the same thing and that's not fair is it?
- 90 Yeah, but I don't think Miss expects us all to do the same thing does she, but it's not like she can say give us all different things to do is it? I like it when she says I've done well because she like knows.
- JS** *What does your family think about music?*
- 87 My mum likes it.
- 88 It's good that it's there for people to do. Not really me though.
- 89 No it's like the sort of subject they should do at some schools then people who wanted to do it could go to those schools.
- 90 Maybe if you didn't do it anyway you wouldn't know if you were good at it or not and some people wouldn't find out until it was too late for them to do it.
- JS** *Are you musical?*
- 87 I don't play a proper instrument but I did play the recorder once at my old school but I wasn't very good so I'm not a musician, I just come to music lessons.
- 88 Yeah well it's like you can see in the class which ones are the musicians and they know already and which ones are just like, oh that's the lesson we're in so lets just sit here and that. It's like pretty hard for us 'cos we're not good at it and we have a lot of other things to work at and you don't want to work really hard at something that isn't that important do you?

- 89 There's like no point in really working at something when you're not getting it 'cos that's just stupid isn't it?
- 90 Oh but well I'm not musical and that but I know that I can do things better this year than when I was just in year eight 'cos it's like you can feel that things are a bit easier and I don't think oh god I can't sing 'cos everyone will hear that I'm wrong but now, it's better.
- JS** *What does it mean to be musical?*
- 87 Um, that you play something, like a flute and you play in a band and you know lots of famous bits of music and who wrote them.
- 88 Oh yeah Miss does this thing when she plays a CD and says like what instrument is that and we're like how are we supposed to know something like that?
- 89 Well you'd know if you were good at it.
- 90 Yeah the good ones do have more lessons than us so they get more time to learn about it and that.
- JS** *Do you enjoy music lessons more or less, than you used to? Can you tell me why?*
- 87 I prefer Miss to my old music teacher so I suppose I prefer lessons now and I can do things now that I couldn't before so it's better because of that too.
- 88 Oh, it's just like oh like another lesson. It's not really more or less or anything like that.
- 89 Um, it's not that I don't like music, 'cos I do, but I think it's hard for us and it's like not fair that the others can just do it but we're all given the same work, it's not like they split us into different groups like for Maths and that is it?
- 90 More I think. More than before.
- JS** *What's the best thing about music lessons?*
- 87 Listening to Miss play. Um, I like that.
- 88 I like it when we listen to things or we watch something, like something on the TV.
- 89 I like it when you can watch the others do their things 'cos some of them are really good and you might not know that to look at them.
- 90 No sometimes I think, wow I didn't know you could do that and it makes you think, well that's really good about that person.
- JS** *What's the worst thing about music lessons?*
- 87 When the boys laugh 'cos you get it wrong.
- 88 It's quite a lot of work really for something you're not going to use.
- 89 Yeah, maybe if you could just do it a bit instead of like every week or whatever.
- 90 Maybe if you could choose to do it for a term and then do something else. I do like doing music but maybe do something else instead sometimes.

School: School B
Sample: ScB Yr9 Set X (J) Session 3
Date: May 2003 (Monday)
Location: MR1
Present: JS 91 (DNM91M) 85 (DAM85M) 86 (DAM86M) 93 (DNM93F) 84 (EAM84F)
Transcribed: 12th December 2003
Coding: Initial coding April 2004
 Amended September 2005 (Engaged/Disengaged)
 Amended December 2006 (Support seeking)

All indicates comment made by more than one pupil at the same time

- JS:** *So, what do you think about music in school?*
 91 Not a lot Miss.
- JS:** *(Additional) There's nothing you want to say?*
 91 No Miss.
- JS:** *What about music outside school?*
 91 That's not the same is it? That's like music innit.
- JS:** *(Additional) How do you mean?*
 91 Music at school is crap innit. It's not music is it?
- JS:** *(Additional) What is it if it's not music?*
 91 It's some old crap school says is like proper music innit.
- JS:** *So, what do you think about music in school?*
 85 It's nowhere as good as it should be. It's like all old stuff and way too much oh this is what music you should like.
- 86 Yeah it could be way better if she listened to us and asked us what we wanted to do.
- 84 But it is difficult because everyone likes different things and we'd have to decide whose music to listen to and then someone's always going to be thinking it's crap aren't they?
- 93 There should be more choice about instruments and what we listen to. As long as we do it about music it doesn't matter what sort of music it is does it?
- JS:** *What about music outside school?*
 85 I play my guitar at home and sometimes round a mate's house if his old man is out and then we play really loud.
- 86 I used to play my dad's bass and that was cool. He was like showing me things and stuff he used to play when he was younger.
- 93 I listen to music.
- 84 I sing a lot, like I'd like to have lessons really, at some point, to try out new things.
- JS:** *Do you enjoy music lessons?*
 91 No way, no.
- 85 Er, most of the time, probably not really. When I used to bring my guitar with me she'd do singing or something and then when I didn't have it she expected me to be able to do the same thing on the keyboard and I couldn't so I just don't now.
- 86 Yeah it's like not really music is it, it's like these separate bits that she gets you to do but it never really makes it into music, just can you play this chord, can you play this chord but it never feels like you've got it at the end.

- 93 I can't even do those bits (laughs) it's like mission impossible.
 84 Some lessons are better than others, but on the whole yeah, I like music. I prefer when we all sing and Miss plays the piano or we have a backing track thing to sing to so it sounds really like a proper record.
- JS:** *Do you enjoy performing?*
 91 No.
 93 No.
 85 Not like it is here no.
 86 No. Everyone goes like, oh no when you have to perform what you're doing and then she records it and makes you listen to it over again and then it's like oh was that me?
 84 Yeah that is bad, but then she says you sound really good and that really boosts your confidence and makes you think you can do it.
- JS:** *Do you get on with your music teacher?*
 91 No.
JS: *(Additional) Do you know why?*
 91 Cos she only likes the musical kids innit.
 93 Yeah, she is way more pally with the ones that play Miss.
- JS:** *Do you get on with your music teacher?*
 85 Maybe I used to, I don't know, it's like she sort of tested me like how could I play and did I know what I was talking about and then she like said I should do it like this or like you know, tried to get me change what I was doing and I thought no, that's enough, I've had enough of this.
 86 She was definitely way better at the beginning of the year and she'd like spend time with us talking about the sort of music we liked but then when she found out who was like the musical ones she didn't bother with us again, 'cos like she sort of knew that it wasn't worth it.
 84 That's sort of right, but you have to work at it don't you? You can't expect her to like know everything about you, so I just like made it clear that I enjoyed singing and did my best and now she like makes a comment about how I could show someone else how to do something and it makes you feel like important.
- JS:** *How do you feel after a music lesson?*
 91 Whatever.
 85 Sometimes I feel bored and sometimes I feel really like angry 'cos it's been a waste of time or I've said something and she's just ignored it or said I was wrong or whatever.
 86 Yeah 'cos sometimes I really want to join in and tell her what I think but after a while you think to yourself, no don't do it. The others, she listens when they say something. But I think she doesn't expect us to know.
 93 But it makes it easier 'cos you know she won't ask so you don't bother listening to her anyway.
 84 No I don't think so, I think you have to make an effort to get something out of the lesson. She does know if you're trying even if you make a mistake.
- JS:** *What does your family think about music?*
 91 I dunno.
 93 Um, it's school innit.
 85 They think it's a bit um, a bit like a waste of time for me 'cos I don't enjoy it.
 86 My dad was really pleased when I was playing the bass but I gave it up 'cos I wasn't getting much better and that.
 84 I don't know Miss.

JS: *Are you musical?*

91 I think not right.

93 Me too (laughs)

85 (laughs) I might have been a musician if I'd sort of got it together a bit earlier and that.

86 Yeah I think you have to start early to get it right really.

84 But you can still enjoy it even if you're not very good at it can't you.

JS: *What does it mean to be musical?*

91 It's all them lot that play violins and crap yeah.

85 Being musical is about playing and understanding what you're doing and the effect it has on people, like a really heavy beat makes people want to move and it's about knowing that.

86 Um, 'cos real musicians they just go on stage and they play like for an hour without looking at music or having to talk and they do that in front of thousands of people and all of those people are like really getting it.

93 Yeah but there like real musicians that get paid to do it.

84 But if you do it without getting paid for it you must be doing it just because you like doing it and er, that's like even better than doing it because someone's paying you to.

JS: *Do you enjoy music lessons more or less, than you used to? Can you tell me why?*

91 No I don't enjoy it full stop.

85 Not much now. In the beginning of the year there were some good things but I think that was just Miss trying to get people interested in joining the orchestra and that and once she'd got that done she just went back to normal boring stuff (laughs)

86 (laughs) Yeah, it was a bit like something new to begin with and then I suppose we just got bored of it.

93 That's how I feel. I was okay and then it just got boring.

84 Sometimes it gets boring, but all of the subjects have bits in them that are a bit boring 'cos not everyone works at the same speed and sometimes you're waiting for something or waiting to get some help. And sometimes you're just not on the mood really for music.

JS: *What's the best thing about music lessons?*

91 When I don't go.

85 When he (indicates pupil 91) gets caught bunking off

86 Sometimes I like the composition tasks, then you can do the type of music you like.

93 I like listening to CDs.

84 Oh I like singing in different parts so that you hear all the tunes at the same time.

JS: *What's the worst thing about music lessons?*

91 It's all bad.

93 (laughs) So bad.

85 That Miss took the demo buttons off the keyboards 'cos she was sick of us playing the demo when she was trying to talk (laughs)

86 The worst thing is singing. I don't like singing anymore.

84 No, singing is my favourite bit.

Appendix M: Extract from Key Stage 3 (Music) Programme of Study (1999 version)¹⁰⁷

Programme of study: music

Key stage 3

Knowledge, skills and understanding

Teaching should ensure that **listening, and applying knowledge and understanding**, are developed through the interrelated skills of **performing, composing and appraising**.

Controlling sounds through singing and playing – performing skills

1 Pupils should be taught how to:

- a sing unison and part songs developing vocal techniques and musical expression
- b perform with increasing control of instrument-specific techniques
- c practise, rehearse and perform with awareness of different parts, the roles and contribution of the different members of the group, and the audience and venue.

Creating and developing musical ideas – composing skills

2 Pupils should be taught how to:

- a improvise, exploring and developing musical ideas when performing
- b produce, develop and extend musical ideas, selecting and combining resources within musical structures and given genres, styles and traditions.

Responding and reviewing – appraising skills

3 Pupils should be taught how to:

- a analyse, evaluate and compare pieces of music
- b communicate ideas and feelings about music using expressive language and musical vocabulary to justify their own opinions
- c adapt their own musical ideas and refine and improve their own and others' work.

Listening, and applying knowledge and understanding

4 Pupils should be taught to:

- a listen with discrimination and to internalise and recall sounds
- b identify the expressive use of musical elements, devices, tonalities and structures
- c identify the resources, conventions, processes and procedures, including use of ICT, staff notation and other relevant notations, used in selected musical genres, styles and traditions
- d identify the contextual influences that affect the way music is created, performed and heard [for example, intention, use, venue, occasion,

¹⁰⁷ Source: http://curriculum.qca.org.uk/uploads/music%201999%20programme%20ofstudy_tcm8-12060

development of resources, impact of ICT, the cultural environment and the contribution of individuals].

Breadth of study

5 During the key stage, pupils should be taught the **Knowledge, skills and understanding** through:

a a range of musical activities that integrate performing, composing and appraising

b responding to a range of musical and non-musical starting points

c working on their own, in groups of different sizes and as a class

d using ICT to create, manipulate and refine sounds

e a range of live and recorded music from different times and cultures including music from the British Isles, the 'Western classical' tradition, folk, jazz and popular genres, and by well-known composers and performers.

Appendix N: Extract from Key Stage 3 (Music) Attainment Targets¹⁰⁸

About the attainment target

An attainment target sets out the ‘knowledge, skills and understanding that pupils of different abilities and maturities are expected to have by the end of each key stage’. Except in the case of citizenship², attainment targets consist of eight level descriptions of increasing difficulty, plus a description for exceptional performance above level 8. Each level description describes the types and range of performance that pupils working at that level should characteristically demonstrate. The level descriptions provide the basis for making judgements about pupils’ performance at the end of key stages 1, 2 and 3. At key stage 4, national qualifications are the main means of assessing attainment in music.

Assessing attainment at the end of a key stage

In deciding on a pupil’s level of attainment at the end of a key stage, teachers should judge which description best fits the pupil’s performance. When doing so, each description should be considered alongside descriptions for adjacent levels. Arrangements for statutory assessment at the end of each key stage are set out in detail in QCA’s annual booklets about assessment and reporting arrangements.

Range of levels within which the great Expected attainment for the majority majority of pupils are expected to work of pupils at the end of the key stage

Key stage 1	1–3 at age 7	2
Key stage 2	2–5 at age 11	4
Key stage 3	3–7 at age 14	5/6

Attainment target for music

Level 1

Pupils recognise and explore how sounds can be made and changed. They use their voices in different ways such as speaking, singing and chanting, and perform with awareness of others. They repeat short rhythmic and melodic patterns and create and choose sounds in response to given starting points. They respond to different moods in music and recognise well-defined changes in sounds, identify simple repeated patterns and take account of musical instructions.

Level 2

Pupils recognise and explore how sounds can be organised. They sing with a sense of the shape of the

¹⁰⁸ Source: http://curriculum.qca.org.uk/uploads/music%201999%20attainment%20target_tcm7-12080

melody, and perform simple patterns and accompaniments keeping to a steady pulse. They choose carefully and order sounds within simple structures such as beginning, middle, end, and in response to given starting points. They represent sounds with symbols and recognise how the musical elements can be used to create different moods and effects. They improve their own work.

Level 3

Pupils recognise and explore the ways sounds can be combined and used expressively. They sing in tune with expression and perform rhythmically simple parts that use a limited range of notes. They improvise repeated patterns and combine several layers of sound with awareness of the combined effect. They recognise how the different musical elements are combined and used expressively and make improvements to their own work, commenting on the intended effect.

Level 4

Pupils identify and explore the relationship between sounds and how music reflects different intentions. While performing by ear and from simple notations they maintain their own part with awareness of how the different parts fit together and the need to achieve an overall effect. They improvise melodic and rhythmic phrases as part of a group performance and compose by developing ideas within musical structures. They describe, compare and evaluate different kinds of music using an appropriate musical vocabulary. They suggest improvements to their own and others' work, commenting on how intentions have been achieved.

Level 5

Pupils identify and explore musical devices and how music reflects time and place. They perform significant parts from memory and from notations with awareness of their own contribution such as leading others, taking a solo part and/or providing rhythmic support. They improvise melodic and rhythmic material within given structures, use a variety of notations and compose music for different occasions using appropriate musical devices such as melody, rhythms, chords and structures. They analyse and compare musical features. They evaluate how venue, occasion and purpose affects the way music is created, performed and heard. They refine and improve their work.

Level 6

Pupils identify and explore the different processes and contexts of selected musical genres and styles. They select and make expressive use of tempo, dynamics, phrasing and timbre. They make subtle adjustments to fit their own part within a group performance. They improvise and compose in different genres and styles, using harmonic and non-harmonic devices where relevant, sustaining and developing musical ideas and achieving different intended effects. They use relevant notations to plan, revise and refine material. They analyse, compare and evaluate how music reflects the contexts in which it is created, performed and heard. They make improvements to their own and others' work in the light of the chosen style.

Level 7

Pupils discriminate and explore musical conventions in, and influences on, selected genres, styles and traditions. They perform in different styles, making significant contributions to the ensemble and using relevant notations. They create coherent compositions drawing on internalised sounds and adapt, improvise, develop, extend and discard musical ideas within given and chosen musical structures, genres, styles and traditions. They evaluate, and make critical judgements about, the use of musical conventions and other characteristics and how different contexts are reflected in their own and others' work.

Level 8

Pupils discriminate and exploit the characteristics and expressive potential of selected musical resources, genres, styles and traditions. They perform, improvise and compose extended compositions with a sense of direction and shape, both within melodic and rhythmic phrases and overall form. They explore different styles, genres and traditions, working by ear and by making accurate use of appropriate notations and both following and challenging conventions. They discriminate between musical styles, genres and traditions, commenting on the relationship between the music and its cultural context, making and justifying their own judgements.

Exceptional performance

Pupils discriminate and develop different interpretations. They express their own ideas and feelings in a developing personal style exploiting instrumental and/or vocal possibilities. They give convincing performances and demonstrate empathy with other performers. They produce compositions that demonstrate a coherent development of musical ideas, consistency of style and a degree of individuality.

They discriminate and comment on how and why changes occur within selected traditions including the particular contribution of significant performers and composers.